

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

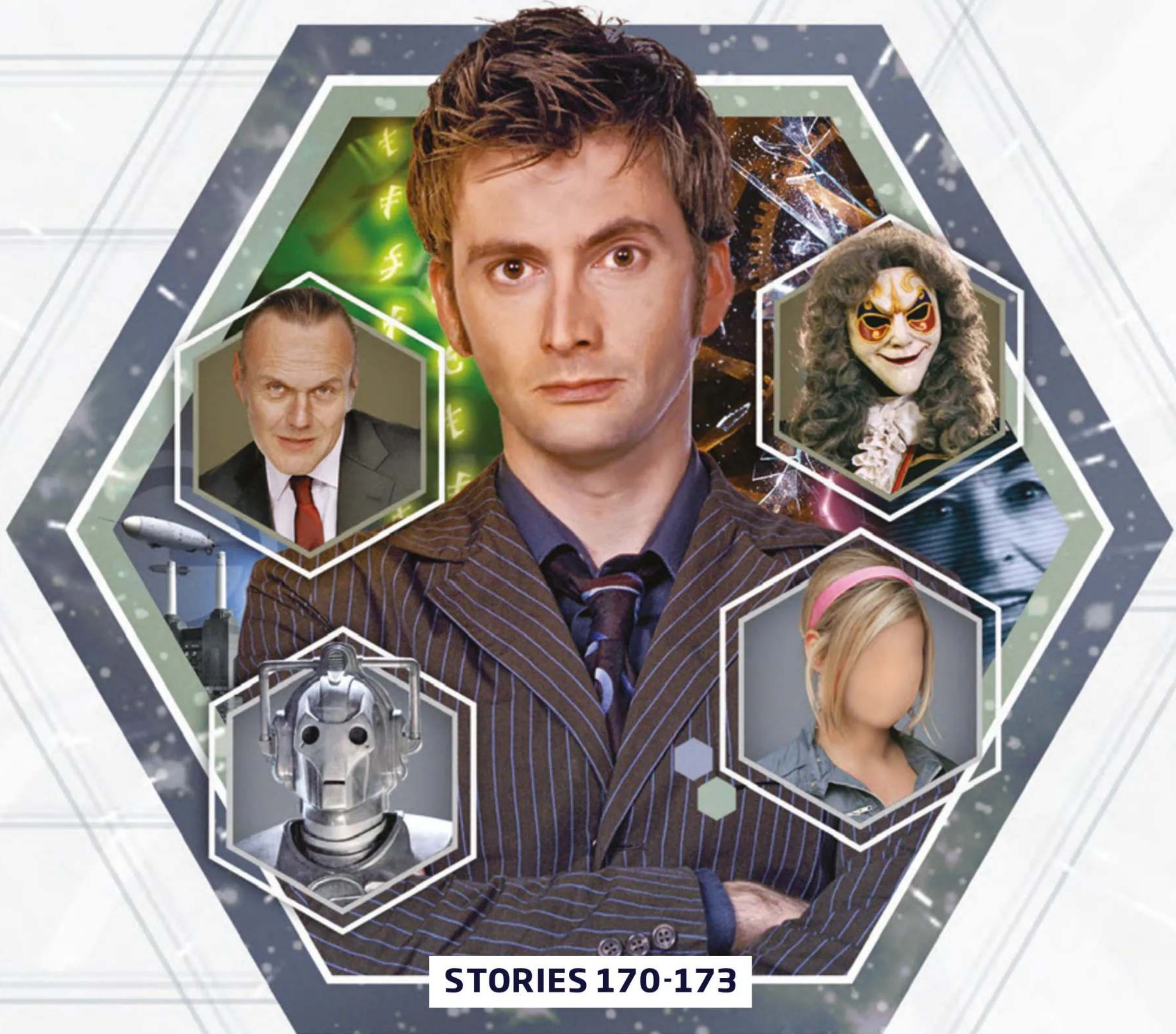
BBC

# DOCTOR WHO



THE **TENTH**  
DOCTOR

## THE COMPLETE HISTORY



**STORIES 170-173**

**SCHOOL REUNION, THE GIRL IN THE FIREPLACE,  
RISE OF THE CYBERMEN/THE AGE OF STEEL  
AND THE IDIOT'S LANTERN**









BBC

# DOCTOR WHO

THE COMPLETE HISTORY



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SCHOOL REUNION

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THE GIRL IN THE FIREPLACE

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RISE OF THE CYBERMEN /  
THE AGE OF STEEL

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THE IDIOT'S LANTERN

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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VOLUME 52

'SARAH JANE SMITH

IS DEFINITELY ONE OF

THE GIANTS OF

TWENTIETH-CENTURY

DOCTOR WHO.'



# Welcome

One of the greatest thrills of my professional *Doctor Who* life, has been that I got to meet and work with Elisabeth Sladen. Like so many fans of a similar age, I particularly embraced Lis' portrayal of Sarah Jane Smith, companion to the Third and Fourth Doctors. It was her relationship with the Fourth Doctor that was a particular joy to watch – two people who were incredibly fond of each other and enjoying what they were doing.

Of course, Lis was a superb actress, and brought so much to the role. The Doctor's companion has a function to fulfil in every story – asking questions, needing rescuing, screaming at monsters – but while ticking all these boxes, Lis was able to portray Sarah as a fully-rounded human being, with moods and foibles that made her believable and endearing. Sarah Jane Smith is definitely one of the giants of twentieth-century *Doctor Who*, so it's not at all surprising that Russell T Davies, the showrunner of twenty-first century *Doctor Who*, chose her as the first major crossover between *Doctor Who* old and new, in *School Reunion* [2006 – see page 6].

It was around the time of *School Reunion* that I worked with Lis, producing four *Sarah Jane Smith* audio dramas, which chronicled Sarah's adventures after she left

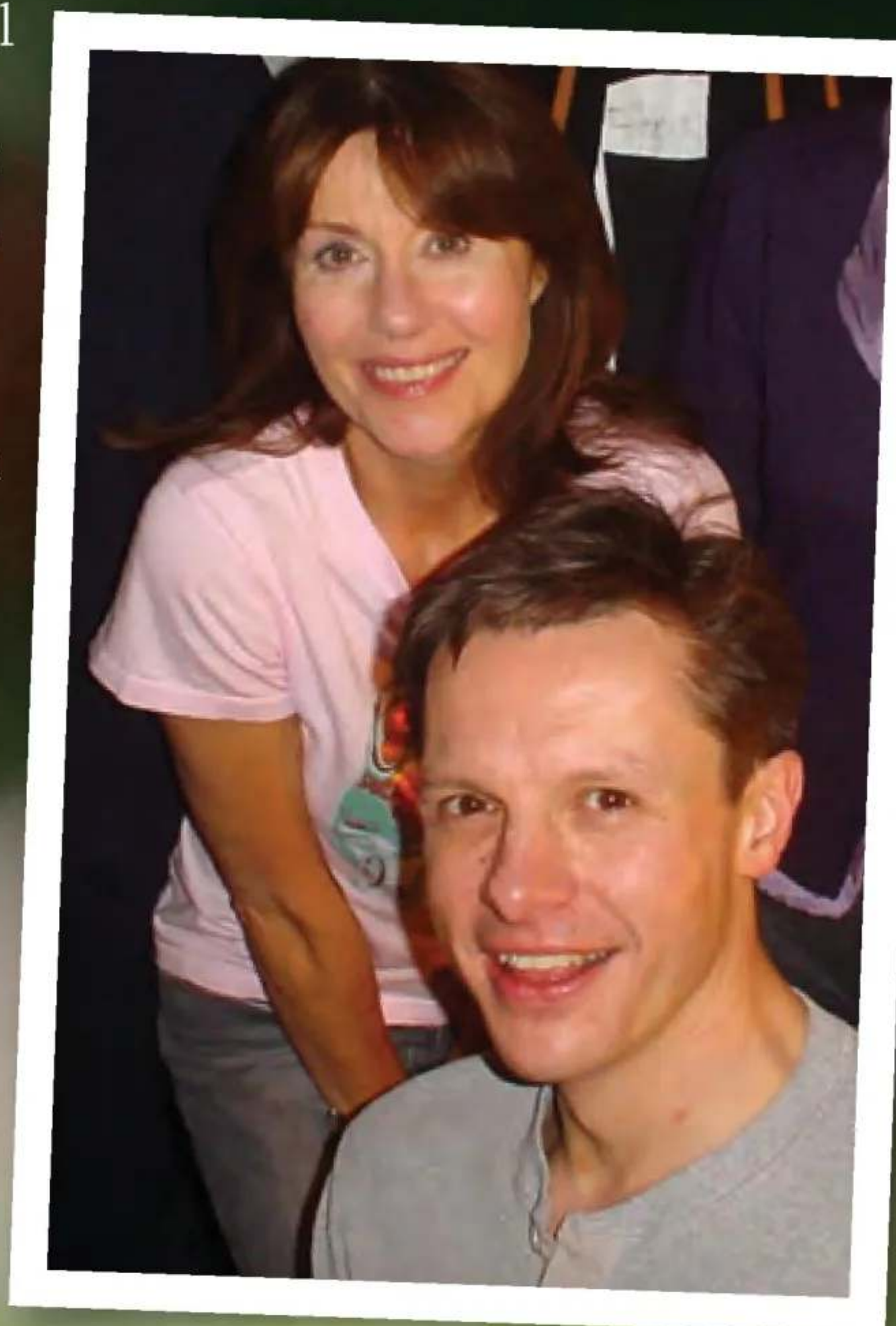
the TARDIS. Lis cared a great deal about Sarah, and consequently was very hands-on regarding the types of stories we should tell and the development of the scripts. This meant that for quite a while we would have regular, lengthy telephone conversations and the occasional meeting over coffee to toss ideas back and forth (I remember Lis was very keen that Sarah should get involved in speed dating – a cover for some alien scheme).

Once scripts were underway, Lis called me to tell me the amazing news that she had been offered the *School Reunion* episode. I was delighted, of course, but immediately worried about how this would impact our plans for our own audio adventures. "They don't kill her off?" I asked, but Lis assured me that she would never allow that to happen and that we were okay to proceed with the audios.

We recorded the four plays after production had been completed on *School*

*Reunion*. While in studio, having the privilege of directing Lis, it was just a case of working with a very good actress. It was only after each day of recording, on the train home, that I would think to myself how amazingly lucky I was to be working with a *Doctor Who* legend who had meant so much to me when watching the series as a young boy.

*John Ainsworth – Editor*



**Left:**  
Recording  
*Sarah Jane*  
*Smith* on audio.





# SCHOOL REUNION

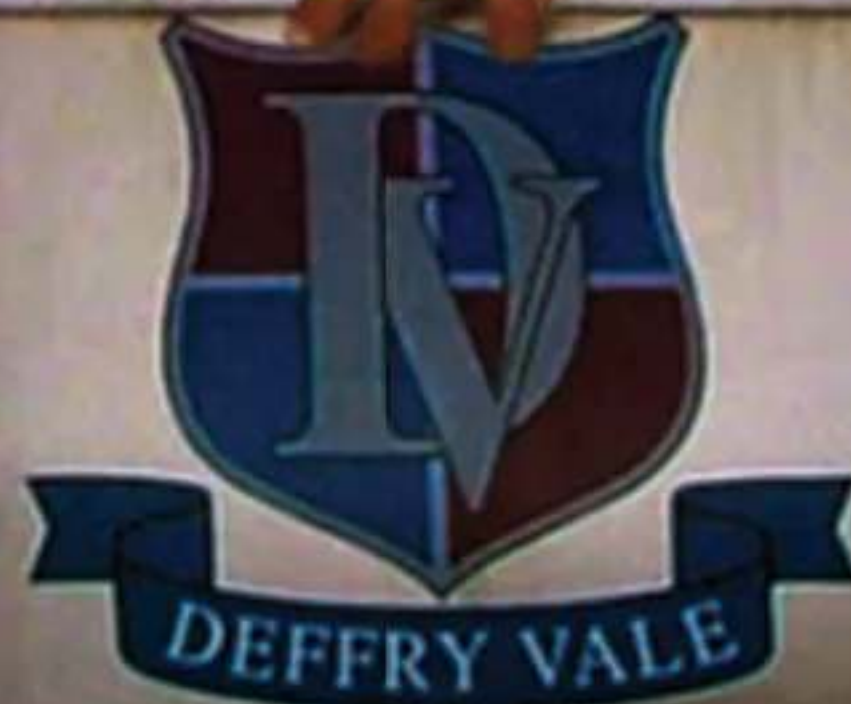
► STORY 170

The alien Krillitanes are masquerading as teachers at Deffry Vale High School, and it's up to the Doctor, Rose, Mickey and the Doctor's former companion, Sarah Jane Smith, to prevent the unravelling of the universe.





WELCOME TO



HIGH SCHOOL



# Introduction

**R**ussell T Davies was unequivocal: when *Doctor Who* went back into production in 2005 it would be a continuation of the series that had begun in 1963. There were nods to its heritage. In *Rose* [2005 – see Volume 48], conspiracy theorist Clive asks Rose Tyler if a photo shows her Doctor, very subtly suggesting there may be others. In *Dalek* [2005 – see Volume 49], without naming names, the Doctor talks about Davros, creator of the Daleks. Understandably, the new production team wanted *Doctor Who* to be fresh and new. There had been widespread criticism of the 1996 TV Movie [see Volume 47] for bombarding new viewers with too much ‘mythology’. But there was also something to be gained by acknowledging the public’s affection for earlier episodes. When the series was renewed for another run of episodes in 2006, they were ready to

## Below:

Sarah with the Fourth Doctor in 1975’s *The Ark in Space*.



wholeheartedly embrace the series’ history.

Sarah Jane Smith, who travelled with the Third and Fourth Doctors, was to meet the Tenth. As well as providing a hit of nostalgia, this allowed writer Toby Whithouse to compare her with the Doctor’s latest companion, Rose. Sarah also brought robot dog K9 with her, with whom Rose’s boyfriend Mickey found himself identifying – much to his dismay.

Sarah was a huge success. She had her own spin-off series, *The Sarah Jane Adventures* (2007-11) and returned to *Doctor Who* twice more: in *The Stolen Earth/Journey’s End* [2008 – see Volume 60] and *The End of Time Part Two* [2010 – see Volume 62]. The first of those two momentous episodes also featured Davros, who she had first encountered on Skaro in *Genesis of the Daleks* [1975 – see Volume 23]. By this stage, Russell T Davies was happy to unashamedly draw attention to the past. And it paved the way, some years later, for a very specific moment in *Genesis of the Daleks* to form the basis for a whole story – 2015’s *The Magician’s Apprentice* – where the Doctor reflects on his long association with Davros.

A lesson can be learned here. As long as they’re not totally baffling, references to old stories, villains and characters can make a valuable contribution to the series. It works all the better, however, if these fond memories can be used to explore new ideas, and move the story somewhere new. Resurrecting an old companion in *School Reunion* wasn’t an indulgent move designed to appeal to a small part of the audience. It was an opportunity to share something special with everyone, and broaden the series’ horizons. ■



'SCHOOL REUNION WAS  
AN OPPORTUNITY TO  
SHARE SOMETHING SPECIAL  
WITH EVERYONE.'



## STORY

**N**ina, a young pupil at Deffry Vale High School, is sent to see the headmaster, Mr Finch. He invites her into his office for lunch...

Another pupil, Kenny, hurries to his physics lesson, where there's a new teacher taking the class – Mr Smith, who is really the Doctor! [1]

Rose is also working at the school as a dinner lady. Following a tip-off from Mickey, she and the Doctor have gone undercover to investigate the school. Rose is on the phone to Mickey when one of the dinner ladies is splashed by their special cooking oil and starts screaming. [2] The other dinner ladies carry her into an office, where she explodes.

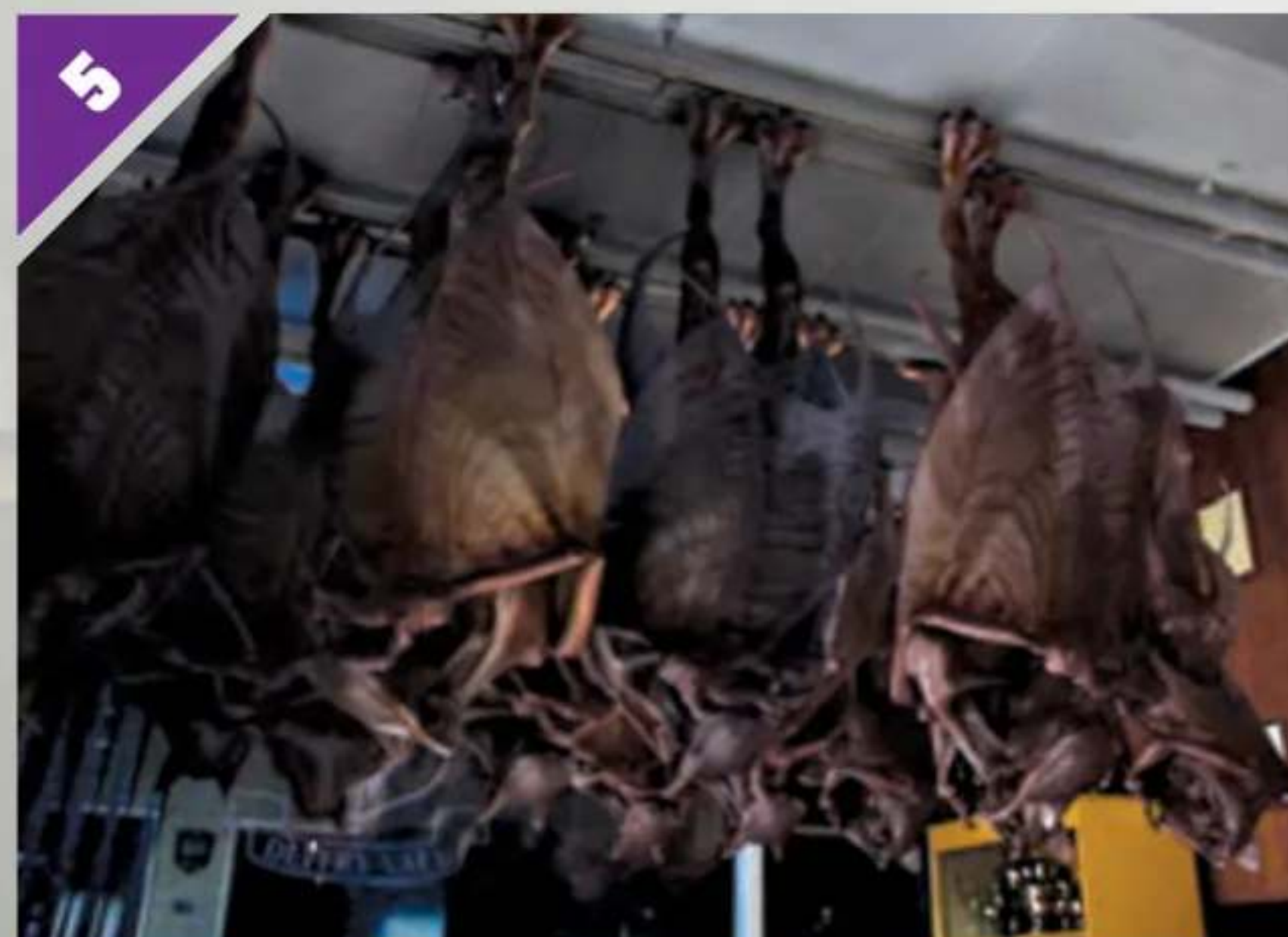
Elsewhere in the school, Mr Wagner supervises a class of pupils working at computers while Mr Finch gives a tour to a reporter, Sarah Jane Smith. [3] She is introduced to 'Mr Smith', not recognising

him as the Doctor, the man that she travelled through time and space with in two of his earlier incarnations.

That night, both Sarah and the Doctor, Rose and Mickey break into the school. Rose heads to the kitchen to get a sample of the oil while Mickey goes to the maths department. The Doctor encounters Sarah just after she has discovered the TARDIS in a storeroom. [4] She realises that he is *her* Doctor, then they hear a scream. It's Mickey, who has discovered some vacuum-packed rats in a cupboard.

The Doctor, Rose, Sarah and Mickey go to Finch's office where they find a colony of giant bats. [5] Being careful not to disturb them, they slip outside. The Doctor explains that the bats are the new teachers that Finch brought with him, plus four dinner ladies and the school nurse.

Sarah takes the Doctor to her car. K9 is in the boot but has stopped functioning. [6] The Doctor repairs him and K9 analyses a sample of the cooking oil. He







identifies it as Krillitane oil; the Krillitanes are a composite race that cherry-pick aspects of the species they conquer.

The next morning, the Doctor tells Rose and Sarah to examine the computers in the maths room while Mickey and K9 wait outside. The Doctor confronts Mr Finch at the school swimming pool; Finch assures the Doctor that soon he will join them. [7]

Rose and Sarah are comparing notes on their adventures and laughing about the Doctor when he joins them in the maths room. [8]

Finch informs his fellow Krillitanes that the time has come to initiate the final phase. All the children are brought inside and set to work at computers; [9] all apart from Kenny. He tries to leave the school but the doors are sealed. Mickey sees him and, at K9's suggestion, they smash their way in using Sarah's car. [10]

The Doctor realises the Krillitanes are using the children to crack the Skasis Paradigm and control the building blocks

of the universe. Finch walks in and tells him that with the Paradigm, he could save the Time Lords. The Doctor refuses and escapes with Rose and Sarah.

The Doctor analyses the Krillitane oil and realises that it is toxic to the Krillitanes themselves. Kenny sets off the fire alarm and goes with the Doctor, Rose and Sarah to the canteen while Mickey evacuates the children.

K9 offers to blow up the vats of Krillitane oil. The Doctor says goodbye to his old friend and joins the others outside. Finch and the Krillitanes find K9 [11] – then K9 fires on the vats causing the Krillitanes to explode, taking part of the school with them. Kenny becomes a hero to his classmates.

Later, the Doctor shows Sarah inside the TARDIS and invites her to come with him. She refuses, but Mickey asks if he can come instead. The Doctor reluctantly agrees and says goodbye to Sarah [12] – leaving her a brand-new K9 as a parting gift.





# Pre-production

**T**he Doctor's robot dog, K9, who had featured regularly in the series from *The Invisible Enemy* [1977 – see Volume 27] through to *Warriors' Gate* [1981 – see Volume 33], was something that showrunner Russell T Davies had considered bringing back to *Doctor Who* when he outlined his first 13 episodes in 2003. Davies knew that the character was popular – especially with children – and had previously written a life-size K9 into the seventh episode of his Channel 4 drama *Queer as Folk*, broadcast Tuesday 6 April 1999. When thinking

ahead to a possible third run of *Doctor Who* episodes in 2007, Davies considered bringing back one of the Doctor's old companions once the series had been re-established. His choice was Sarah Jane Smith, a spirited journalist who had travelled with the Doctor from *The Time Warrior* [1973/4 – see Volume 20] to *The Hand of Fear* [1976 – see Volume 25], and had been popular enough to bring back – partnered with K9 – in a pilot for a series called *K9 and Company* in December 1981. Suggesting this to producer Phil Collinson – a fellow fan of the show – Davies found that his idea was warmly received.



By early 2005, the production team felt confident enough to advance the idea to the 2006 series. The point of bringing Sarah back was to give Rose a perspective on what it was like for somebody who had stopped travelling through time and space with the Doctor. Although Davies generally liked to keep the narrative of the series moving forwards, this would be a rare opportunity for reflection and demonstrating why the Doctor seldom looked back.

## Closure

**I**nstrumental to this story was Elisabeth Sladen who had played Sarah. The actress was contacted via her agent, but was wary that the new production team simply wanted her for a walk-on cameo which would fail to do justice to a character of which she still felt very protective. On being taken out for dinner at Joe Allen's restaurant in London by Davies and Collinson, she was delighted to discover that they planned to build an episode around Sarah as they genuinely cared about the character whom they had enjoyed watching as youngsters. Sladen already had an idea of where Sarah would now be in her life which fitted in with the producers' plans, and she saw the proposal as a challenge. It was agreed that it was important for Sarah to have closure on her time with the Doctor, thanking him and finally moving on.

The writer that this storyline – entitled *Old Friends* – was allocated to was Toby Whithouse. A new name on *Doctor Who*, Whithouse had trained as an illustrator, but then pursued his interest in amateur dramatics and retrained as an actor. After a spell in the BBC period drama series *The House of Eliot* and on stage in the West End, he became disappointed by the scripts he

was offered and – between roles – started writing a play which won a competition and was performed in London. After writing for the series *Attachments*, he developed the medical drama *No Angels* for Channel 4. It was his play *Jump Mr Malinoff*, *Jump* which caught the attention of *Doctor Who*'s executive producer, Julie Gardner. Gardner suggested Whithouse to Davies as a potential writer, and it turned out that Davies had also liked *No Angels*. In early 2005, before the new series had aired, Gardner phoned Whithouse and offered him a chance to write for the 2006 series of *Doctor Who*. Whithouse had greatly enjoyed watching Tom Baker in *Doctor Who* in the 1970s and prepared to write for a pre-watershed audience for the first time.

Whithouse was told that his episode – which would appear late in the run – should feature Sarah and K9, but apart from that was allowed to develop his own story. His initial idea was not really what the production team was looking for, and he found himself developing various different treatments over several weeks as the outline changed a great deal. One early version, *Black Ops*, had an alien menace infiltrating an army base near a remote

### Opposite:

The Doctor and Sarah, together again.

### Below:

School dinners for the Doctor and Rose.





**Right:**  
K9 MK IV

village and it was here that the Doctor met Sarah as they traced strange events back to the military establishment. He had omitted K9 at this point as although he had liked the character in the 1970s (even owning a toy K9), he could not see how the robot would fit into the new format; he was asked to include K9 in later versions. Whithouse produced two treatments of *Black Ops* in which an alien influence was turning local villagers into skilled scientists to build a bomb. At first, the Doctor was more of an instigator in events, whereas Davies wanted him as an investigator. During the storylining process, Davies told Whithouse that when he needed to keep the momentum going, he should “kill another character!”

Since childhood, Davies had always wanted to have a scene where the TARDIS was involved in a car chase, pursuing a vehicle along a motorway. Originally it was thought that this sequence could appear in the Sarah storyline, with the Doctor trying to save his former companion from being driven away by alien assassins. However, it was soon realised that this would de-rail

### Connections: Classified

► While researching UFO sightings, Mickey finds that his access is denied by ‘Torchwood’. This mysterious organisation had first been mentioned in *Bad Wolf* [2005 – see Volume 50], then again in *The Christmas Invasion* [2005 – see Volume 51] and once more in *Tooth and Claw* [2006 – see Volume 51].



the Sarah narrative, and so the concept was transferred to the projected sixth episode in the series, *The Runaway Bride* [2006 – see Volume 54].

At this point, in early 2005, *Doctor Who* was not yet on the air, and Whithouse initially worked from the script for *Rose* [2005 – see Volume 48], and was then shown *Rose*, and *Aliens of London/World War Three* [2005 – see Volume 49] at his first meeting with Davies in February. Davies suggested relocating Whithouse’s narrative to a school; this



was a setting that younger viewers could relate to – juxtaposing the familiar with the bizarre – and one which Davies felt had worked well in his 1991 children’s science-fiction serial *Dark Season*. He very much liked the idea of kids thinking that their teachers might be aliens, and the team wanted to have scenes of the Doctor’s party creeping around a school at night. For this version, Sarah took on some of the Doctor’s role of investigator, initially posing as a teacher (a role later transferred to the Doctor).

Whithouse watched various *Doctor Who* episodes featuring Sarah (*The Time Warrior*, *Pyramids of Mars* [1975 – see Volume 24] and *The Hand of Fear*) and researched her on the internet; he was delighted to see that she was a modern-thinking character who could take centre stage in the script. He started writing his first draft just before David Tennant’s casting was announced and so based the Doctor initially very much on Christopher Eccleston’s interpretation; from April onwards, Whithouse used Tennant’s performance in *Casanova* to help him write the new Doctor’s dialogue. The first draft included the stage direction, ‘the heart of every dad in the country skips a beat – it’s Sarah Jane Smith!’

As an episode that clarified the relationship between the Doctor and Rose, she would be unsettled on hearing



what had happened to Sarah since leaving the Doctor, realising that this intense relationship would one day have to end. Rose would be jealous of Sarah, and Davies recommended that the dialogue between them should be written like the US drama *Sex and the City* in which the characters of Carrie and Samantha would often be fighting over a man. In terms of Sarah's dialogue, Davies was clear that he did not want it bogged down with continuity references.

### Kitchen explosion

**T**he aliens were originally known as the Krillians until negative checks revealed that this name was already registered to a computer company, so they were rechristened Krillitanes. At one point it was intended that all the teachers should have wings and that the actors would be flown through the school on wires. The headmaster was also to have wings, until the practicality of this was discussed; did this mean he had to change his ripped shirt every time his wings appeared? Another early idea was that the Krillitane had blue fur on their heads. The headmaster's temptation to the Doctor was refined several times, and when the script was

felt to be under-running, an extra scene of the schoolboy Kenny seeing the true form of one of the aliens was added. Originally planned as the tenth episode of the 2006 series, when the story was pulled forward to an earlier slot in the season, Whithouse was asked to include the character of Mickey to bridge into him travelling with the Doctor and Rose. This was part of Davies' planned build-up of the character of Mickey during the 2006 series, and also to continue the fluid change of the TARDIS crew established in the previous series with the notion that others – such as Adam and Captain Jack – could join the core team of the Doctor and Rose.

The use of K9 was cleared with Bob Baker and Dave Martin, who had originally created the dog as a mobile computer named FIDO for *The Invisible Enemy* in 1977. Collinson and Gardner met with Baker to discuss the script, and the writer's only reservation was that K9 was originally destroyed in the kitchen explosion. By this time Davies had already added the Doctor's repair of K9 at the episode's conclusion, so Gardner was able to reassure Baker that the dog would survive. His only other request was that the design of K9 should not be changed, which Davies himself had decided right from the start. Whithouse opted not to have K9 centre stage because of the robot's physical limitations, although in one draft Mickey picked up K9 and ran down a corridor with him. Still wary of using K9, Whithouse used Rose to express some of his scorn about the dog. Originally, the writer had K9 getting more irritable with age which

### Connections: Smith and Smith

► The Doctor introduces himself to Sarah as 'John Smith', an alias that dates back to *The Wheel in Space* [1968 – see Volume 12]. Sarah comments that she once had a friend who sometimes went by that name – she had heard the Doctor use his alias in stories such as *The Time Warrior* [1973/4 – see Volume 20].



**Left:**  
Mr Wagner is  
feeling peckish.





## SCHOOL REUNION

STORY 170

Gardner and Davies both liked, and also had a closing scene where Rose was rude to the dog... which caused him to drive over her foot.

On Saturday 18 June 2005, *The Sun* revealed that the production team was in discussions with Sladen about the return of Sarah and was considering using K9 as well. By the start of July, there were more rumours about the duo's return, with Baker commenting that he had met with the show's producers. The BBC confirmed that talks were underway with the relevant parties.

### Shooting script

Whithouse was planning to call his story *Friends Reunited*, inspired by a successful social networking website that focussed on common attendance of educational establishments which had been launched in June 2000. Script editor Helen Raynor then suggested *School Reunion* which Whithouse preferred over his own idea. Earlier versions of the script opened in the TARDIS, setting up the situation that the Doctor and Rose would be investigating. Similarly lost during rewrites was the headmaster eating a live rat, and various jokes made by the aliens about yoghurts.

The shooting script for *School Reunion* was dated Tuesday 12 July. Having been present during the Doctor's third regeneration in *Planet of the Spiders* [1974 – see Volume 21], Sarah was acquainted with his changes of appearance, and the Doctor said he had regenerated “about half a dozen times” since they last met in *The Hand of Fear* (although Sarah had met the Third Doctor – and, briefly, the Fifth – again in *The Five Doctors* [1983 – see Volume 37]). There was discussion about the fact that at the end of *The*



*Hand of Fear*, the Doctor had been called to his home world of Gallifrey and had not been allowed to take Sarah with him; Whithouse's script now revealed that she had been dropped off in Aberdeen rather than Croydon as promised. Sarah was familiar with the sonic screwdriver, and in her conversation with Rose, Sarah said that she had encountered Mummies (from *Pyramids of Mars* [1975 – see Volume 24]), lots of robots (such as the ones in *Robot* [1974/5 – see Volume 22] and *The Sontaran Experiment* [1975 – see Volume 22]), Daleks (in *Death to the Daleks* [1974 – see Volume 21] and *Genesis of the Daleks* [1975 – see Volume 23]), anti-matter monsters (in *Planet of Evil* [1975 – see Volume 24]), dinosaurs (in *Invasion of the Dinosaurs* [1974 – see Volume 21]) and the Loch Ness Monster (in *Terror of the Zygons* [1975 – see Volume 23]). Rose countered with ghosts (in *The Unquiet Dead* [2005 – see Volume 48]), Slitheen in Downing Street (in *Aliens*





of London/World War Three), the Emperor Dalek (in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]), gas mask zombies (in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]) and a werewolf (in *Tooth and Claw* [2006 – see Volume 51]). This piece of one-upmanship had not appeared in the early drafts and the idea of the Loch Ness Monster topping everything arose from discussions with the production team. Sarah was now working for the *Sunday Times*; she had always been a freelance journalist, noted as writing for the fictional *Metropolitan* magazine in the 1970s. The version of K9 which appeared was K9 Mark III, the model left to Sarah in *K9 and Company*, and it was specified that he was a product of the year 5000 (when he had been designed by Professor Marius).

The school was described as ‘a rundown, bog-standard comprehensive school. Peeling and faded paint. Peeling and faded teachers.’ Of the other characters,

headmaster Hector Finch was ‘charismatic, impressive, well-groomed and smooth’, and it was noted that, like Mr Finch, Mr Wagner was ‘not the archetypal, harassed-looking teacher. He is groomed, smart, New-Laboury.’ Originally, Finch was a weaker character facing rivalry from one of his alien colleagues. The script indicated the different groups of teachers in the staff room, with the alien teachers being ‘young, sleek, immaculate. A sense of being slightly too perfect.’ The unnamed dinner lady was ‘imperious, laundered’ and had ‘thick glasses’. The children were Nina (‘13, mousey’), Kenny (‘a very overweight and shy 14 yr old... one of life’s perennial outsiders, he’s learned the best way to stay out of trouble is to keep a low profile’), Melissa (‘14, braces’) and Milo (‘14, thin, pale, bespectacled’). The two boys behind Melissa and Kenny in the pre-credits were Luke and Faisal, and originally the Doctor was not revealed to be the supply teacher until after he entered and said good morning to the class.

## Turkey Twizzlers

The script was originally written so that it was not revealed that Sarah was the person that Finch was talking to until her first line of dialogue. Finch’s comment about not serving ‘Turkey Twizzlers’ in the dining hall was a reference to the Channel 4 series *Jamie’s School Dinners* in which, during February 2005, chef Jamie Oliver had exposed the low level of nutrition in British school meals, with the “Twizzler” being a prime example. Indeed, the use of chips as the conditioning agent in the menu was the result of the programme’s criticism about their use in school dinners. In the script, as he discusses the diet with Sarah, ‘Finch stops and nods fondly to a picture of Jamie

Pre-production

**Left:**

The reactivated K9 holds court.



### Connections: Christmas

► Sarah mentions the Christmas Day “just gone”, and the appearance of a giant spaceship over London, a reference to the events of *The*

*Christmas Invasion* [2005 – see Volume 51].



Oliver – surrounded by fruit and veg – pasted to a wall.’ Clearance was obtained to use Jamie Oliver’s photo on the poster – director James Hawes had previously worked with him – but this was dropped in the edit for timing reasons.

The stage directions indicated that Sarah picked the lock of Finch’s office ‘with a professional-looking

device’. In the script, the TARDIS was parked in a supply cupboard at the back of a classroom.

Kenny’s first glimpse of Mr Wagner described him as having ‘a terrible bat face’ and later the creatures were seen as ‘alien bat creatures, their wings wrapped around their bodies’. Originally, the Doctor said that the 13 bat people comprise seven new teachers, five (rather than four) dinner ladies and a nurse. The cafe the

Doctor’s party adjourned to was ‘a greasy spoon, though as sizeable as possible. Not busy, some baggy-eyed lorry drivers sipping tea.’

When the Doctor and his friends arrived at the school, the stage directions read: ‘The Doctor, Rose, Sarah Jane, Mickey. Facing front. The Right Stuff. Grim, unstoppable’; this reference to the 1983 film about the first seven NASA astronauts had previously been used in *Boom Town*. The confrontation between the Doctor and Brother Lassar originally took place in the school gymnasium: ‘Somewhere deserted. No man’s land.’ Rose referred to her friend Shareen, first mentioned in *The End of the World* [2005 – see Volume 48]. At the end of the script, all that was left of the school after the explosion was the slightly blackened TARDIS standing in the rubble, with the Doctor inviting Sarah inside for a cup of tea. The narrative spanned two days, simply referred to as Day 5 and Day 6 in the script.

Sladen was delighted with the script and thrilled to join the readthrough, which was part of the first recording block of the

### Below:

‘Mr Smith’  
meets  
Miss Smith.





2006 series, on Tuesday 19 July; originally this episode was to have been part of Block Two, but was moved into Block One so that location work at a school could be undertaken during the school holidays. Director James Hawes drew upon gothic influences for the serial, and also thought in terms of the American fantasy series *Buffy the Vampire Slayer* because of the school setting. Hawes made a conscious decision not to refer back to earlier adventures with Sarah, a policy with which Sladen strongly agreed. The main guest star for the episode was Anthony Head who – as Anthony Stewart Head – was best known for his role as Rupert Giles in *Buffy the Vampire Slayer*. Head's previous involvement with *Doctor Who* included an appearance as St Valentine in the webcast audio adventure *Death Comes to Time* in 2002, the *Excelis* audio adventures produced by Big Finish in 2002, and narrating (at short notice) the two-part *Project: Who?* documentary for Radio 2 on Tuesday 15 March 2005.

## Script revisions

A maquette model of a Krillitane had been made, and Hawes showed this to Head which allowed the actor to incorporate the image into his performance. Also appearing was Caroline Berry with whom Davies had worked on *Breakfast Serials*; the pair were old friends from their days at the West Glamorgan Youth Theatre and Berry played her role of the dinner lady in the manner of the late actress Peggy Mount (who had appeared in *The Greatest Show in the Galaxy* [1988-9 – see Volume 45]). At the readthrough, Collinson took great delight in reading the lines for K9.

Pink script revisions were made on Thursday 21 July covering Finch finding



Nina in the opening scene, the Doctor starting his physics lesson, the Doctor and Rose in the dining room, Kenny and Melissa meeting after her first class with Mr Wagner and the Doctor meeting Sarah in the classroom that night, all the material from the group approaching Finch's office to the start of the scene between Rose and Sarah in the computer room, the teacher's mid-morning break in Finch's office, and from the Doctor's realisation about the Skasis Paradigm through to the end of the destruction of the aliens.

Friday 22 July saw stunt arranger Peter Brayham performing a recce at the main school to appear as Deffry Vale High School, and on Monday 25, the BBC formally announced that Sladen and Head would be appearing in the new episode. *School Reunion* was the second episode to be made in Block One, following *The Christmas Invasion*. With this ambitious and complex Christmas episode running behind, *School Reunion* was rescheduled before production began, with the scene of Mickey in the cyber cafe being deferred as early as Thursday 18 August. Elisabeth Sladen attended a make-up test session on Monday 22 August; the actress wanted her hair to be styled as closely as possible to the way she had looked in *The Hand of Fear*. ■

### Above:

Watch out, Mr Finch might invite you to lunch, and it's not only Turkey Twizzlers that are on the menu!



# Production

'SLADEN RECEIVED A ROUND OF  
APPLAUSE FROM THE TEAM AFTER  
RECORDING HER FIRST SCENE.'



**R**ecording began on Tuesday 23 August during the school holidays at Fitzalan High School in the Leckwith area of Cardiff; recording on the first three days was scheduled for 11am to 10pm. David Tennant was the only regular cast member required, and the first day of production also saw Sladen playing Sarah; Sladen received

a round of applause from the team after recording her first scene, running with Tennant from the school for the climax. This was a very special show for Tennant who had grown up watching Sladen as Sarah, and he was delighted to find that the actress had changed so little; the storyline was one which had excited him during discussions about him taking over the lead role in early 2005. The school children extras were 50 eager pupils at the Duffryn High School, which would feature later in the shoot; in addition, three of the child actors on the episode were present, and Hawes had to schedule carefully around their restricted working hours. The production team repainted many of the school locations in acidic shades of lime green and blue. Originally the kitchen scenes were the main focus of the day, but the school's swimming pool became the venue for the confrontation between the Doctor and Mr Finch (now called Lucas Finch after negative checks revealed a real teacher called Hector Finch), which was played like a 1970s gangster movie or a Western stand-off. Also brought forward was the scene where Sarah found the TARDIS and the Doctor - relocated to the gymnasium following the recce. At Sladen's







request, Clayton Hickman from *Doctor Who Magazine* was on set, along with *Doctor Who Confidential* who interviewed Sladen.

As the kitchen scenes were recorded on Wednesday 24 August at Fitzalan School, the BBC announced that John Leeson would be returning to voice K9 as he had done from 1977 to 1978, and then again in 1980, 1981 and 1983. Leeson had written to Davies to say how much he enjoyed the new series of *Doctor Who* and was soon asked to reprise his role. This was the first day to use the new, rusted K9 prop, built in the third week of July by Nick Kool and Alan Brannan of Mike Tucker's Model Unit team.

This was based on the original 1970s fibreglass dummy, with mechanics and radio-controlled items added by Colin Newman who operated the dog on set. The crew – Tennant in particular – was thrilled to see K9, although in the kitchen scenes the dog's eyes were incorrectly made to flash in time with his speech,





a practice which Collinson stopped on his return from holiday. Furthermore, the first time K9 moved, the crew was disappointed to find that the prop ran into Billie Piper. First assistant director – and long-time *Doctor Who* devotee – Jon Older usually read in K9's dialogue, a role which Collinson also delightedly performed on the night of Friday 7 October. Tennant was disappointed that Leeson was not present on location. The main problem with the dog prop was its inability to move smoothly over surfaces such as the kitchen tiles and, later, the parquet flooring of the hall. Piper joined the cast this day, with Ben Cook from *Doctor Who Magazine* and a team from *Doctor Who Confidential* present, the latter interviewing Tennant and Head as the kitchen scenes ran late into the night. Tennant himself was busy recording his *Doctor Who Video Diary* for BBC Worldwide which would be included on a future DVD release, chatting to Billie Piper, Anthony Head and Noel Clarke. While completing scenes in the gym, Sladen slipped on the polished floor and pulled a ligament. Consequently, for some subsequent shots of Sarah moving, if the character's face was not in shot, this material was performed by third assistant director Lynsey Muir who donned a wig to resemble Sladen.

## Extremely hot

**O**n Thursday 25 August the team worked at its main venue, Duffryn High School in Newport, recording in the science room and corridor on the ground floor. A blackout was used for Sarah breaking in at night, and real vacuum-packed rats appeared in the cupboard scene. The next day saw work – scheduled for 10am to 9pm – in the staff room on the ground floor and the maths classroom and corridor on the

first floor; Piper was not needed for this day or the next, and was the subject of an article in that weekend's *Sunday Mirror* about night shoots. From 9am to 7pm on Saturday 27 was also spent at the school on corridor and maths room scenes which did not require Tennant; the weather was extremely hot, and inside the maths classroom where the blinds had to be drawn, the atmosphere was stifling.

By the end of the week, it was clear that some night-time sequences needed rescheduling. At Duffryn the following Monday, Tennant and Piper were back to record a scene in Finch's office on the first floor plus the main dining hall, where a greenscreen was also erected for effects work; recording was covered by *Doctor Who Confidential* who interviewed Head and Eugene Washington. Tuesday 30 August was spent on more dining room material and in the first floor IT room for one of the maths classrooms, with the crew picking up previously deferred scenes. Both these location days were planned for 8am to 7pm.

The schedule was revised on Wednesday 31 when a large greenscreen was erected in the car park with a fake section of building to record Finch watching the cafe from the rooftop. The scene of Sarah and Rose arguing in the maths room was also recorded, and Hawes got Sladen and Piper to laugh at the Doctor by painting a comic moustache on Tennant's face. Recording for the day ran from noon to 11pm. More IT room scenes were recorded on Thursday 1 September from 11am

### Far left:

A brand new, but battered, K9 prop was constructed for the episode.

## Connections: Under cover

► Mickey refers to being the Doctor and Rose's "Man in Havana", a reference to Graeme Greene's 1958 novella *Our Man in Havana* in which a vacuum cleaner salesman in Cuba fabricates information when he is recruited into British Intelligence.

## Far future

► Rose mentions that she has visited the year five billion, a reference to her first trip in the TARDIS in *The End of the World* [2005 – see Volume 48].







**Above:**  
Goodbye  
Sarah Jane.

to 10pm, along with the Doctor's scenes in the science classroom in B Block; for scenes with the Krillitanes, the cast reacted to polls marked with green material to be replaced by CGI. With the autumn term about to start, Friday 2 had been planned as the last day at Duffryn working from 11am to 10pm, with *Doctor Who Confidential* and Ben Cook again present to cover the stunt of Sarah's Volkswagen smashing into the entrance, supervised by Brayham and performed by Maurice Lee who had doubled for Noel Clarke in episodes since *Rose*. Piper arrived to find the legend 'We Love You Billy' [sic] suspended from scaffolding on a building site across the road, while Clarke accidentally broke one of K9's ears. The BBC planned to build a new porch for the car to smash into, but this simple job was complicated by the discovery of asbestos in the existing roof; the crash itself was shot from multiple

camera angles. A second unit recorded shots of the white board smashing, Rose taking samples in the kitchen, the school doors slamming shut, and the main explosion. On Thursday 8 September, the explosion of the school was covered by Billie Piper for her BBC Worldwide video diary, and was the last job undertaken by the internal BBC effects department. For this, Mike Tucker made matt black shapes which matched the contours of the school building and then let off six gunpowder and petrol explosions to blow out the front; this was then merged into the real school by The Mill in post-production. A time-lapse sequence of night falling over the school proved problematical and was dropped. However, an extra day back at Duffryn needed scheduling. Monday 5 September was spent on location for *New Earth* [2006 – see Volume 51], and it had been planned to record at Unit Q2 on Tuesday 6 for *New Earth* and *The Christmas Invasion*. Instead the crew returned to Duffryn to record all the remaining school scenes from 4pm to 3am. At the same time, Davies attended a question and answer session at the Sherman Theatre as part of the Cardiff Mardi Gras Fringe Benefit and discussed the Sarah-Rose relationship in the episode, describing it as “ex-wife meets girlfriend”.

## Tardisode

**T**he schedule for taping from 3pm to 2am on Wednesday 7 also changed. Originally, the TARDIS had been left intact in the wreckage of the school which was to have been recorded in the grounds of a partially demolished British Telecom building. However, the crew discovered that this had been pulled down and the scene was relocated to Belle View Park in



Newport, suggesting that some time had passed before the closing scenes. There were lots of spectators for work on this glorious afternoon, and the K9 prop which the Doctor left for Sarah was the original radio-controlled model used from 1977 that now belonged to special effects expert Mat Irvine. A yellow script revision covered K9 recognising the Doctor on reactivating at the cafe, and these scenes were recorded that evening at Da Vinci's Coffee Shop which the BBC crew had redecorated with a new coat of red paint. Following material for the Christmas Special, the TARDIS scene was recorded next day at Q2 from 2pm, after which the cafe exteriors were recorded through to 1am where work was disrupted by local drunks. This was effectively the end of recording; the deferred scene of Mickey in the cyber cafe was recorded during Block Two on Saturday 8 October with a simple flat erected at Q2; work was scheduled for 8am to 7pm.

A 50-second Tardisode to tie in with *School Reunion*, written by Gareth Roberts, was specially recorded with Noel Clarke



**Left:**  
Mickey pulls the plug.

at Enfys Television Studios on Tuesday 31 January 2006, production of which was covered by *Doctor Who Confidential*. Because this was recorded months after the episode, Clarke had to wear a hat to hide the fact that he had since had his hair closely cropped. The scene showed Mickey in a cyber café investigating UFO activity on the internet but getting the message 'Torchwood - Access Denied'. Looking at newspaper cuttings about UFOs and a local comprehensive school, he knows he is onto something. Mickey phones Rose and says he needs her and the Doctor to investigate something. "There's something out there," he says before a Krillitane appears. Originally, Roberts had scripted Rose's answerphone message and her mobile was to be shown ringing in the TARDIS. ■

## PRODUCTION

**Tue 23 Aug 05** Fitzalan High School, Leckwith, Cardiff (School: Yard Behind Kitchens/Playground/Swimming Pool/Gymnasium)

**Wed 24 Aug 05** Fitzalan High School (School: Gymnasium/Dinner Hall/Kitchen)

**Thu 25 Aug 05** Duffryn High School, Lighthouse Road, Newport (Int Sarah Jane's Car/School Foyer/Street Outside School/School Main Entrance/School Corridor/ School Classroom/School Classroom 04)

**Fri 26 Aug 05** Duffryn High School (School: Staff Room/Corridor/Corridor Outside Staff Room/Maths Classroom 02)

**Sat 27 Aug 05** Duffryn High School (School Corridor/ School Classroom/ School: Maths Classroom 04/Corridor Outside Head's Office)

**Mon 29 Aug 05** Duffryn High School (School: Corridor/ Heads Office/Dinner Hall)

**Tue 30 Aug 05** Duffryn High School (School: Corridor/ Corridor - Dead End/ Maths Classroom 02)

**Wed 31 Aug 05** Duffryn High School (School: Corridor- Dead End/Corridor/ Maths Classroom 02/Street Outside)

**Thu 1 Sep 05** Duffryn High School (School: Classroom 02/Corridor/Ext Cafe/ School: Classroom)

**Fri 2 Sep 05** Duffryn High School (School Gates/Sarah Jane's Car/School: Foyer/Playground/Outside Maths Classroom 02/Corridor)

**Tue 6 Sep 05** Duffryn High School (School: Classroom/ Playground/ Corridor/Classroom 05/Outside the Head's Office)

**Wed 7 Sep 05** Belle View Park, Cardiff Road, Newport (Park); Da Vinci's Coffee Shop, High Street, Newport (Int Cafe)

**Thu 8 Sep 05** Unit Q2, Newport: TARDIS; Da Vinci's Coffee Shop (Ext Cafe); BBC Model Unit, Kendal Avenue, London: Explosion

**Sat 8 Oct 05** Unit Q2: Cyber Cafe



# Post-production

**Right:**  
The Krillitanes  
reveal their  
true form.

**C**GI work included the school explosion (originally planned and shot as a model element) and the smashed whiteboard, but The Mill's main work was the Krillitanes. For the aliens, Will Cohen's team wanted to avoid the images inspired by the 1983 video for Michael Jackson's *Thriller* and go for something like the Harpies in the 1963 film *Jason and the Argonauts*, making them more organic and oily, with a smoky texture in the transition from human form.

## Cut scenes

**A** rough cut of *School Reunion* was available by Friday 25 November. Originally, the pre-credit sequence had dialogue between the pupils before the Doctor entered the classroom. When Kenny entered, Luke asked, "Who ordered a bouncy castle?" The other pupils laughed, but Melissa rounded on him, saying, "Yeah, that's really funny, Luke." "Just leave it," said Kenny, whereupon Luke asked her, "Why do you hang out with him anyway? You want to get yourself a proper man." Puckering his lips, he said, "Come on, I don't mind the braces, give us a kiss." "I would but your boyfriend might get jealous," retorted Melissa to the class' amusement. Kenny asked, "Where's Mrs Mehru?" and Melissa told him. "Not in today, we've got a supply teacher."

One of the Doctor's questions of Milo was deleted; he asked, "In Simple Harmonic Motion and Damping, critical damping is obtained how?" "When the amplitude of the oscillations decreases as



quickly as possible without overshooting the equilibrium position," replied Milo, before the Doctor asked further about the damping of the system. The end of the scene was deleted: Milo suddenly froze and then pitched forward across his desk. There was then a scene in the school corridor with the Doctor taking Milo to the nurse, explaining, "...and then he just passed out. Snap, like that. He's not so bad now, but I think maybe you should have a look at..." tailing off as the nurse takes Milo into her room and slams the door in his face. During the scene in the dining room, the Doctor told Rose about Milo: "Next minute, slam, he goes and collapses, right in front of me." "I used to try that, every time I had French," admitted Rose. When talking to the Doctor, the dinner lady told him, "The meals are compulsory for all pupils. The teachers can do as they please. You don't like it, bring a bun." When Wagner asked Kenny about not eating the chips, the boy replied, "Mum says if I lose two stone, she'll take me to Euro Disney." "Indeed. What... fun," said Wagner before asking Melissa to join Luke and Faisal in his extra class.



The staff room scene had minor cuts, removing Mr Parsons asking, “Is that natural?” of the pupils’ behaviour and pointing out to the Doctor, “Mr Finch and his chosen Few. That’s them over there.” When talking to Mickey on the phone, Rose said, “Thought you could get through anything,” in reference to his hacking, and described the kitchens as “like an army camp”. A short scene of Kenny waiting outside Mr Wagner’s class for Melissa was cut. When Kenny said, “Melissa, we had to do a thing about rainfall in Nova Scotia, you can copy my notes...” the beaming Melissa replied, “Kenny, we’re doing this most incredible project! I’m gonna go and do some extra work with Luke and Faisal, it’s the best thing *ever!*” Also omitted was a short night scene of Sarah creeping along a corridor and seeing Mickey wandering past, along with a brief sequence of the Doctor hearing something in a nearby corridor.

When the Doctor and Sarah met in the gym, Sarah originally told him, “We can’t all go changing our faces. Although you could lose the sideburns.” “I like them,” replied the Doctor, then adding, “Not sure about the teeth, what d’you think of the teeth?” continuing his dental concerns from *Bad Wolf/The Parting of the Ways*. As they ran out in the direction of the scream,

Sarah commented, “Just like old times, eh?” “It is now,” replied the Doctor. In the next corridor scene, Rose asking who Sarah was was trimmed. When Sarah revealed K9, Mickey exclaimed, “He’s a robot dog! You had a robot dog! Oh man, the Doctor had a robot dog! Called K9!” “Didn’t think of that, did you?” Sarah smartly asked the Doctor when explaining why she could not get K9 repaired. At the café, Sarah described her career to the Doctor: “Most times the investigation comes to nothing. Turns out to be a weather balloon. And I go back home. And sit there.” When the Doctor said the Krillitane oil was safe, Rose said, “Give’s a go...” and dipped her finger into it.

During the stand-off between Finch and the Doctor, Finch described the last Time Lord as “a relic”. “Saves a fortune at Christmas,” retorted the Doctor. When Sarah explained to Rose how hard it was to adjust after travelling with the Doctor she commented, “At least I had a degree and a job, I was educated... Whereas you’ve got, um...

**Below:**

Let sleeping Krillitanes hang.

HEADMASTER





**Above:**  
"Do you  
want chips  
with that?"

nothing." When Sarah said she had seen the Loch Ness Monster, Rose responded, "Oh you're just making it up now." "I swear," insisted Sarah, "Bad breath like you wouldn't believe." Several exclamations of "God!" were also deleted.

The start of the scene with Finch addressing his colleagues in his office was cut. This showed the dinner lady offering rats to the staff as if they were biscuits. "No thanks," said Wagner, "I'm trying to cut down on processed stuff... I've gone organic." When the dinner lady replied, "Don't blame you, I'm getting sick of this... is there any of that kid left from yesterday?" Wagner responded, "No, but check the fridge, I think there's a bit of that Ofsted inspector behind my Yakult." The use of the rats was underlined instead by an additional voice-over from the Doctor and Rose as they entered the headmaster's office.

When Sarah dissuaded the Doctor from Finch's vision, she told him, "Bad things have to happen, civilisations have to fall." After K9 saved the Doctor's party, Rose told Kenny, "It's OK, sweetheart, I know it's a lot to take in and you've seen some really shocking stuff, but..." "I'm fine, don't worry," the boy reassured her.

"Before we moved here we lived on the Isle of Man." "Say no more," nodded Rose. Trapped in the classroom, Sarah asked, "If it's children they need, they must have their own, why use humans?" She then asked how they were to get out of the room as Kenny observed, "The teachers, they're like bats." "Yeah, thanks for that," said the Doctor. "Bats are blind, aren't they?" reasoned Kenny, "But they've got really amazing hearing as well." This was replaced by a new voice-over from the Doctor. When Mickey released the children in the maths class, he remarked, "Man, I am *on fire* today!"

### Finished episode

**A**s the school exploded, Melissa asked Kenny, "Are you alright? What happened?" "Um, it's complicated," said Kenny. In the TARDIS scene, Mickey said, "Sarah Jane, all that time you spent travelling with the Doctor. D'you ever wish you hadn't gone?" "Not for a second," replied Sarah. When Sarah said she had to go, she added, "Got to get the train, since you blew up my car. I'd forgotten how much it costs being around you."

On the finished episode, the producer and director credit were superimposed over the start of the Doctor's physics lesson.

Additional voice recording for the episode took place on Thursday 2 February. This was when John Leeson recorded all of K9's dialogue in post-production at Air Studios, Lyndhurst Hall, accompanied by a *Confidential* camera crew.

The dub for *School Reunion* was completed in the first week of March, with the music score including an instrumental version of *Song for Ten* from *The Christmas Invasion* to emphasise the happiness of the Doctor and Rose. ■



'THE K9 PROP WHICH  
THE DOCTOR LEFT  
FOR SARAH WAS  
THE ORIGINAL  
RADIO-CONTROLLED  
MODEL FROM 1977.'





# Publicity



**Above:**  
David Tennant poses with companions, old and new, Billie Piper and Elisabeth Sladen.

**Right:**  
K9 rides again!

- ▶ On Wednesday 14 September 2005, *The Sun* claimed that K9 would be killed off in the forthcoming episode... but also revealed that a new version of the dog would then appear; this was sourced with quotes from an 'insider'.
- ▶ Appearing on the Jonathan Ross Radio 2 show on Saturday 22 October, Anthony Head discussed the making of the episode, praising David Tennant's performance and outlining the problems of working with K9.
- ▶ On Saturday 4 March 2006 *The Sun* printed rumours that the BBC was planning a spin-off series from *Doctor Who* which would feature Sarah and K9. Later in the year, a début episode of *The Sarah Jane Adventures* would indeed be recorded, although prior to this Russell T Davies was planning on bringing Sarah back on an annual basis in *Doctor Who*.
- ▶ Promoting *School Reunion* in *Radio Times*, *Doctor Who Watch* featured Nick Griffiths' interviews with Sladen, Tucker, Head and Whithouse in *Friends Reunited*. Alison Graham selected *Doctor Who* for *Today's Choices* with a shot of the Doctor on the school staircase, while a small photograph of Mr Finch appeared above the listing.
- ▶ Publicity for the episode began in force on Monday 24 April, which was the day that *The Times* revealed that a new animated series, *K9 Adventures*, was to enter development with Jetix Europe in collaboration with Park Entertainment, with the 26 comedy/fantasy adventures in outer space casting a redesigned K9 as an intergalactic crime fighter. Later that day, Elisabeth Sladen and K9 appeared on *Blue Peter* to talk to presenter Gethin Jones with various clips from







the series shown; this had been pre-recorded on Wednesday 19 April. In the lead-up to broadcast, the *Daily Mirror* ran an interview with Head.

- ▶ Elisabeth Sladen was interviewed on BBC One's *Breakfast* on Thursday 27 April and chatted about her return to the series for around eight minutes, illustrated by clips from *The Hand of Fear* and *School Reunion*.
- ▶ A commentary for the episode was recorded on Thursday 27 April with Collinson, Washington and script editor Helen Raynor, for download or access on the BBC Three repeats.
- ▶ Programme 3 of *Totally Doctor Who* aired on BBC One at 5pm on Thursday

27; running to 26'20" this featured studio guest Noel Clarke (who had recorded his appearance in Studio C1 of BBC Wales on Wednesday 5 April); this was repeated on CBBC at 6.30pm on Friday 28, 6.30pm on Saturday 29 and 1pm on Monday 1 May. Joe Pickley appeared in Programme 4, broadcast the following week (recorded Wednesday 19 April).

- ▶ *In Need of Some Assistants*, a new edition of *Doctor Who: Back in Time*, aired on BBC Radio Wales at 12.31pm on Saturday 29 April, repeated at 4.32pm the next day. Also, *bbc.co.uk* launched a Defry Vale High School website, with a welcome from Lucas Finch and pages on the staff, with the main dinner lady named as Mrs Jackson.

**Above:**  
A return to  
the TARDIS  
for Sarah.



# Broadcast

Above:  
Cracking  
the Skasis  
Paradigm.

▶ *School Reunion* drew strong ratings on BBC One, trouncing ITV1's film premiere of *Hulk*, easily becoming the top-rated show of the day. Reviewing the episode in *The Guardian*, Charlie Booker commented that it 'brought tears to my eyes', while *The Times* enthused that 'every week, it does get better'. The corresponding edition of *Doctor Who Confidential*, *Friends Reunited*, was screened on BBC Three at 8.05pm on Saturday 29 April following the episode's debut; the 28'06" programme attracted an audience of 0.6 million and was the channel's fifth highest rated show of the week. This was repeated at 3.05am

on Monday 1 May. *School Reunion* itself was repeated at 7pm on Sunday 30 April, giving BBC Three an audience of 0.6 million (the third highest of the week) and appeared again at 9pm on Friday 5 May when it was seen by 0.4 million; the transmissions also offered a commentary.

▶ In the letters column of *Radio Times* for 6-12 May, Brian Hulme of Sheffield pointed out that contrary to Mike Tucker's comments, K9 was not designed by 'a Time Lord' but by Earth scientist Professor Marius, although incorrectly claiming that Marius was based on Titan.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
School Reunion	Saturday 29 April 2006	7.20pm-8.05pm	BBC One	44' 11"	8.31M (12th)	85



# Merchandise

**S**chool Reunion was first released on DVD by the BBC as part of *Doctor Who Series 2 Volume 2* in June 2006. It was later included in *The Complete Second Series* box set, released in November 2006, with audio commentary for the episode provided by David Tennant, Toby Whithouse and Julie Gardner. Video diaries by David Tennant and Billie Piper also covered the episode's production. The box set was reissued in *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and also as *Doctor Who: The Complete Second Series* in August 2015.

*School Reunion* was given away on DVD for free with tokens from the *News of the World* on

Sunday 16 March 2008 as part of *The Sun* newspaper's DVD collection. In 2009, the episode featured in GE Fabbri's *Doctor Who – DVD Files* number 9.

Character Options issued 5" action figures of grey and red Krillitanes in September 2006, followed by Sarah Jane Smith and K9 in January 2008.

A figurine of the Tenth Doctor from *School Reunion* was available as part of Eaglemoss' *Doctor Who Figurine Collection* issue 8 in December 2013. ■

**Below left:**  
Character Options' Grey Krillitane figure.

**Centre:**  
Tenth Doctor figurine from Eaglemoss' collection.

**Below:**  
Character Options' figures of Sarah and K9.





# Cast and credits

## CAST

**David Tennant** ..... The Doctor  
**Billie Piper** ..... Rose Tyler  
 with

**Noel Clarke** ..... Mickey Smith  
**Anthony Head** ..... Mr Finch  
**Elisabeth Sladen** ..... Sarah Jane Smith  
**Rod Arthur** ..... Mr Parsons  
**Eugene Washington** ..... Mr Wagner  
**Heather Cameron** ..... Nina  
**Joe Pickley** ..... Kenny  
**Benjamin Smith** ..... Luke  
**Clem Tibber** ..... Milo  
**Lucinda Dryzek** ..... Melissa  
**Caroline Berry** ..... Dinner Lady  
**John Leeson** ..... Voice of K9

## UNCREDITED

**Unknown** ..... School Children  
**Amanda Renate, Sharelle Hughes, Shane Morgan, Verdun Rolands** ..... Normal Teachers  
**Moiria Hunt, Laura Semmens, Ceri Clutterbuck** ..... Krillitane Dinner Ladies  
**Lynsey Muir** ..... Double for Sarah Jane Smith  
**Rebecca Cottan** ..... Waitress  
**Tecwyn Davies, Owain Sullivan** ..... Youths  
**Steve Darling, Carl Carew, Glen Jones, Matthew John** ..... Krillitane Teachers

**Right:**  
 The Krillitanes  
 wait for  
 their cue.



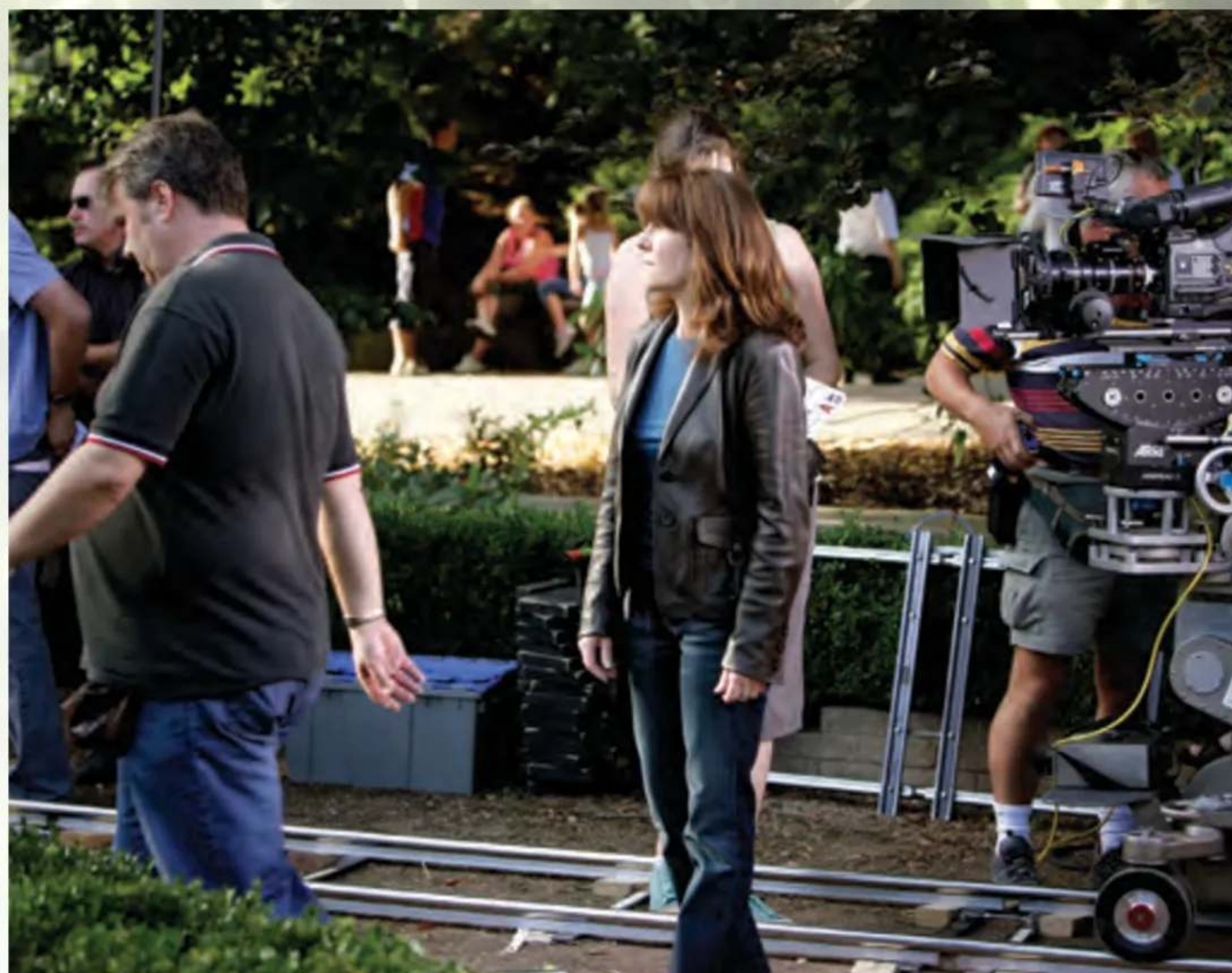
**Suzanne Cazenove** ..... Krillitane Nurse  
**Maurice Lee** ..... Stunt Double for Mickey  
**Nick Wilkes, Paul Gannev, Vernon Keeble-Watson, Paula Keogh, Hannah Welch, Lindsay Hollingsworth** ..... Additional Dialogue  
 Recording (inc Waitress, Tannoy voice)

## CREDITS

Written by Toby Whithouse  
 Producer: Phil Collinson  
 Director: James Hawes  
 K9 originally created by Bob Baker and Dave Martin  
 1st Assistant Director: Jon Older  
 2nd Assistant Director: Steffan Morris  
 [uncredited: Lynsey Muir]  
 3rd Assistant Director: Lynsey Muir  
 [uncredited: Adam Hill, Anna Evans]  
 Location Managers: Lowri Thomas, Gareth Skelding  
 Unit Manager: Justin Gyphion  
 Production Co-ordinator: Jess van Niekerk  
 Production/Script Secretary: Claire Roberts  
 Production Runner: Debbie Meldrum  
 A/Production Accountants: Debi Griffiths, Kath Blackman  
 Continuity: Llinos Wyn Jones  
 Script Editor: Helen Raynor  
 Camera Operator: Julian Barber  
 [uncredited: Joss Lowe, Paul Lang]  
 Focus Pullers: Mark Isaac, Terry Bartlett<sup>1</sup>  
 [uncredited: Elly Harrowes]  
 Grip: John Robinson [uncredited: Steve Jones]  
 Boom Operators: Jeff Welch, Rhydian Yeoman<sup>2</sup>  
 [uncredited: Glen Jenkins]  
 Gaffer: Mark Hutchings<sup>2</sup>  
 Best Boy: Peter Chester  
 Stunt Co-ordinator: Peter Brayham  
 Stunt Performer: Maurice Lee  
 Supervising Art Director: Stephen Nicholas  
 Art Dept Production Manager:  
 Jonathan Marquand Allison



Standby Art Director: Nick Burnell  
 A/Supervising Art Director: James North  
 Design Assistants: Matthew Savage, Ben Austin  
 Standby Props: Phil Shellard, Trystan Howell  
 Set Decorater [sic]: Julian Luxton<sup>2</sup>  
 Property Master: Adrian Anscombe  
 Production Buyer: Catherine Samuel  
 Props Chargehand: Paul Aitken  
 Props Storeman: Stuart Wooddisse  
 Forward Dresser: Matthew North  
 Specialist Prop Maker: Mark Cordory  
 Prop Maker: Petty Howarth  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Allen Jones  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Anna Lau  
 Costume Assistants: Lindsay Bonaccorsi,  
 Barbara Harrington [uncredited: Angela Jones,  
 Sheenagh O'Maragh]  
 Make-Up Artists: Anwen Davies, Steve Smith,  
 Moira Thomson [uncredited: Anwen Williams,  
 Marie Doris]  
 Casting Associate: Andy Brierley  
 Assistant Editor: Ceres Doyle  
 Post Production Supervisors: Chris Blatchford,  
 Samantha Hall  
 Post Production Co-ordinator: Marie Brown  
 On Line Editor: Matthew Clarke  
 Colourist: Mick Vincent  
 3D Artists: Chris Petts, Jean Yves Audouard,  
 Paul Burton, Jean-Claude Deguara, Nicolas  
 Hernandez, Will Pryor, Matthew McKinney,  
 Neil Roche, Chris Tucker, Mark Wallman,  
 Nick Webber  
 2D Artists: Sara Bennett, David Bowman,  
 Melissa Butler-Adams, Joseph Courtis,  
 Bronwyn Edwards, Michael Harrison,  
 Simon C Holden, Russell Horth  
 Visual Effects Co-ordinator: Kim Phelan  
 Digital Matte Painter: Alex Fort  
 Model Unit Supervisor: Mike Tucker  
 Dubbing Mixer: Tim Ricketts  
 Sound Editors: Paul McFadden, Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 Finance Manager: Richard Pugsley



**Above:**  
 Production in  
 the park.

With thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Accountant: Endaf Emyr Williams  
 Sounds Recordist: Simon Fraser  
 Costume Designer: Louise Page  
 Make-Up Designer: Sheelagh Wells  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producer: Will Cohen  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Neill Gorton and Millennium Effects<sup>1</sup>  
 Editor: Liana del Giudice  
 Production Designer: Edward Thomas  
 Director of Photography: Ernie Vincze BSC  
 [uncredited: Rory Taylor, Peter Tyler]  
 Production Manager: Tracie Simpson  
 Associate Producer: Helen Vallis  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales  
 With thanks to the Canadian  
 Broadcasting Corporation  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC MMVI

<sup>1</sup> Credited on DVD only  
<sup>2</sup> Not credited on DVD



# Profile

## ANTHONY HEAD

Mr Finch

**A**nthony Stewart Head was born 20 February 1954 in Camden Town, London and raised in Hampton, Middlesex. Father Seafield Head was a documentary film-maker, while mother Helen Shingler's film and TV acting career dates from the mid-1940s. Older brother Murray Head is a musician and actor. Young Anthony first performed aged six, playing the Emperor in a show of *The Emperor's New Clothes*.

Graduating from LAMDA in 1976, he appeared in matinee performances of musical *Godspell*, understudying both Jesus and Judas at Her Majesty's Theatre, London. He took the title role in *Joseph and His Amazing Technicolour Dreamcoat* at the Everyman Theatre, Cheltenham in 1977, remaining there in rep through 1978/9 in *Alphabetical Order*, *The Confidential Clerk* and *The Winslow Boy*.

**Below:** Anthony Head as Uther Pendragon in *Merlin*, and (inset) in the Gold Blend adverts that made his name.



His television début came in wartime drama *Enemy at the Door* in February 1978, a series also starring his mother. Other early TV included *Lillie* (1978), *The Mallens* (1979), *Secret Army* (1979), *Bergerac* (1981), *C.A.T.S. Eyes* (1985) and a brief regular role in *Howards' Way* (1985).

Head's musicals background saw him lend backing vocals to albums by Chris de Burgh in the early 1980s, and in 1983 he was the singer in pop duo Two Way. He provided backing vocals to Red Box's hit début album in 1986.

Alongside a Young Vic tour of *Godspell* (1981), he branched out into RSC play *Fear of the Dark* (1980) and became a National Theatre player in shows including *The Prince of Homburg* (1982) and *Yonadab* (1985/6). Appearing in *Danton's Death* (1982-4) at the National, he met actress Sarah Fisher, his partner ever since.

A TV commercial made Head's name. Co-starring with Sharon Maughan in a dozen adverts for Nescafé Gold Blend coffee from 1987-93, the soap opera of a will-they-won't-they romance became a national obsession.

TV work continued in *Pulaski* (1987), *Boon* (1987), *Rockcliffe's Babies* (1988) and *Woof!* (1991), while stage credits grew with *Chess* (1988/9) at the Prince Edward Theatre, *Lady Windermere's Fan* (1989/90) at the Bristol Old Vic and a tour of *Rope* (1992-4). Playing Frank-N-Furter in *The Rocky Horror Show* (1990/1) at the Piccadilly Theatre, he released a single of *Sweet Transvestite*.

Head adopted an American accent for Gold Blend ad remakes for US coffee brand Taster's Choice, providing inroads into US TV. Usually credited Stateside as Anthony



Stewart Head, he guested in *NYPD Blue* (1995) and science-fiction show *VR.5* (1997) before becoming vampire-hunting mentor Rupert Giles in *Buffy the Vampire Slayer*. A regular for six seasons (1997-2003), he left to spend more time with his family back in the UK, although he regularly guested in the final season of the show. Copyright issues scuppered planned UK sequel *Ripper*.

Head's *Buffy* success saw him relinquish the role of Adam Klaus in BBC detective series *Jonathan Creek* after just one performance in its 1997 pilot episode.

After relocating back to the UK, Head guested in *Silent Witness* (2001) and *Spooks* (2002) and was one of four male leads in *Manchild* (2002) before finding another generation of fans via sketch comedy *Little Britain* (2003-6), playing a dashing Prime Minister alongside David Walliams' infatuated personal assistant.

Recurring sitcom roles included *Sold* (2007) and *The Invisibles* (2008), the latter with elder daughter Emily playing his on-screen daughter. He starred in Channel 4 workplace sitcom *Free Agents* (2009) and its 2011 NBC remake, then co-starred with

Eve Myles in age gap comedy *You, Me and Them* (2013-15).

A fantasy TV 'name', he was Arthur's father Uther Pendragon in five seasons of *Merlin* (2008-11), guested in Syfy's *Warehouse 13* (2013) and starred as Senator Whele in its post-apocalyptic supernatural series *Dominion* (2014/15).

Movies in recent years include *Repo! The Genetic Opera* (2008), *The Inbetweeners Movie* (2011), and Thatcher biopic *The Iron Lady* (2011) playing Geoffrey Howe.

He lives in Bath with partner Sarah, now an animal behaviourist. Younger daughter Daisy is also an actress, like her sister.

Head has several *Doctor Who* connections; on 9 March 1994 he auditioned to play the Doctor in the TV Movie [1996 – see Volume 47]. He played St Valentine in webcast *Death Comes to Time* (2002), was the chief villain in Big Finish's *Excalibur* trilogy (2002) and voiced the evil Baltazar in animated Tenth Doctor adventure *The Infinite Quest* (2007). He narrated both the Radio 2 documentary *Project: Who?* (2005) and *Doctor Who Confidential* (2006-10). ■

#### Above:

Head as the smooth but sinister Lucas Finch.





# THE GIRL IN THE FIREPLACE

► STORY 171

Arriving on an abandoned spaceship in the far future, the Doctor travels through a time portal to eighteenth-century France. There he meets, and grows close to, Madame de Pompadour, and must defend her against malevolent clockwork androids from the ship.







## THE GIRL IN THE FIREPLACE

▶ STORY 171

'THE DOCTOR IS BURDENED  
WITH SHORT-LIVED RELATIONSHIPS  
THAT ARE OVER  
ALL TOO SOON.'



# Introduction

**T**here's a scene in *School Reunion* [2006 – see page 6] where Rose Tyler confronts the Doctor about abandoning Sarah Jane Smith. Foreshadowing the conclusion of the 2006 series, she asks if, one day, the Doctor will suddenly walk out of her life. The Doctor explains how, compared to his, the lives of his companions are fleeting. *The Girl in the Fireplace* gives us an insight into this perspective, as alongside the Doctor we rattle through the entirety of Madame de Pompadour's life in the space of 45 minutes. We can see how, having quickly formed an attachment, she is taken from him all too soon.

The story was a prototype for many other stories writer Steven Moffat would tell over the years. There is a lifelong journey for most of the companions he developed, telescoped into a relatively short run of episodes. He meets a young Amy Pond in *The Eleventh Hour* [2010 – see Volume 63] and in *The Angels Take Manhattan* [2012 – see Volume 72] is stood by her grave. Similarly, he sees Clara as a girl in *The Rings of Akhaten* [2013 – see Volume 73] and later has to accept her inevitable death [*Hell Bent*, 2015].

Although it had long been established that the Doctor couldn't go back in time and change history, we might have imagined that death couldn't stop the Doctor hopping back and seeing someone at an earlier point in their life. In *The Wedding of River Song* [2011 – see Volume 70], however, the Doctor learns that his old friend the Brigadier has passed away. It becomes clear that once the Doctor knows



how someone's life is to end, it becomes progressively more difficult to go back without upsetting the delicate balance of their own personal history.

But we shouldn't feel too sorry for the Doctor – burdened with short-lived relationships that are over all too soon. *The Girl in the Fireplace* also reveals something else about the Doctor's life. His ability to flit through time means he is able to skip ahead to the interesting bits. It's daunting for him, when he faces the prospect of taking the 'slow path' with Madame de Pompadour and living his life one day at a time.

He's not built for such a lifestyle. Rose would eventually discover that the only way she could properly share her life with the Doctor is by him becoming mortal [*The Stolen Earth/Journey's End*, 2008 – see Volume 60]. ■

**Above:**

The Doctor meets a young Amelia Pond in *The Eleventh Hour*.



## STORY

**I**n the Palace of Versailles in eighteenth-century France, King Louis tells his mistress Reinette that they are under attack. Reinette runs to the fireplace in her room and calls to the Doctor for help. [1]

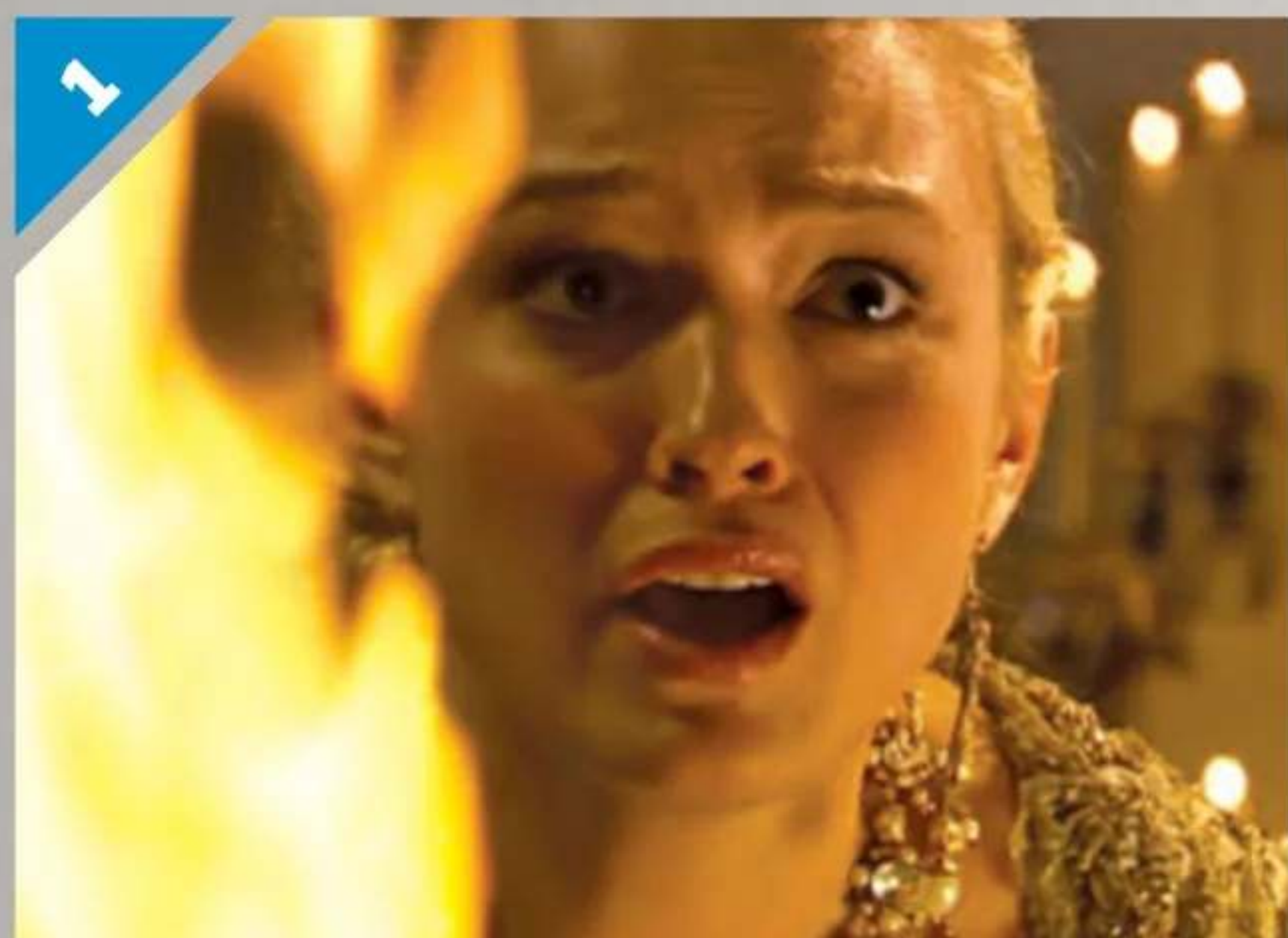
Three thousand years later, the TARDIS lands on an abandoned spaceship. The Doctor is intrigued; the warp engines are generating enough power to punch a hole in the universe. Then he discovers something even stranger – a fireplace. He peers through it and sees a little girl, Reinette, who claims to be in Paris in the year 1727. [2] The Doctor tells Mickey and Rose that the fireplace must be the hole in the universe.

The fireplace revolves and delivers the Doctor into Reinette’s bedroom. It is now several months after their first meeting. The Doctor hears a ticking sound – coming from an android in an

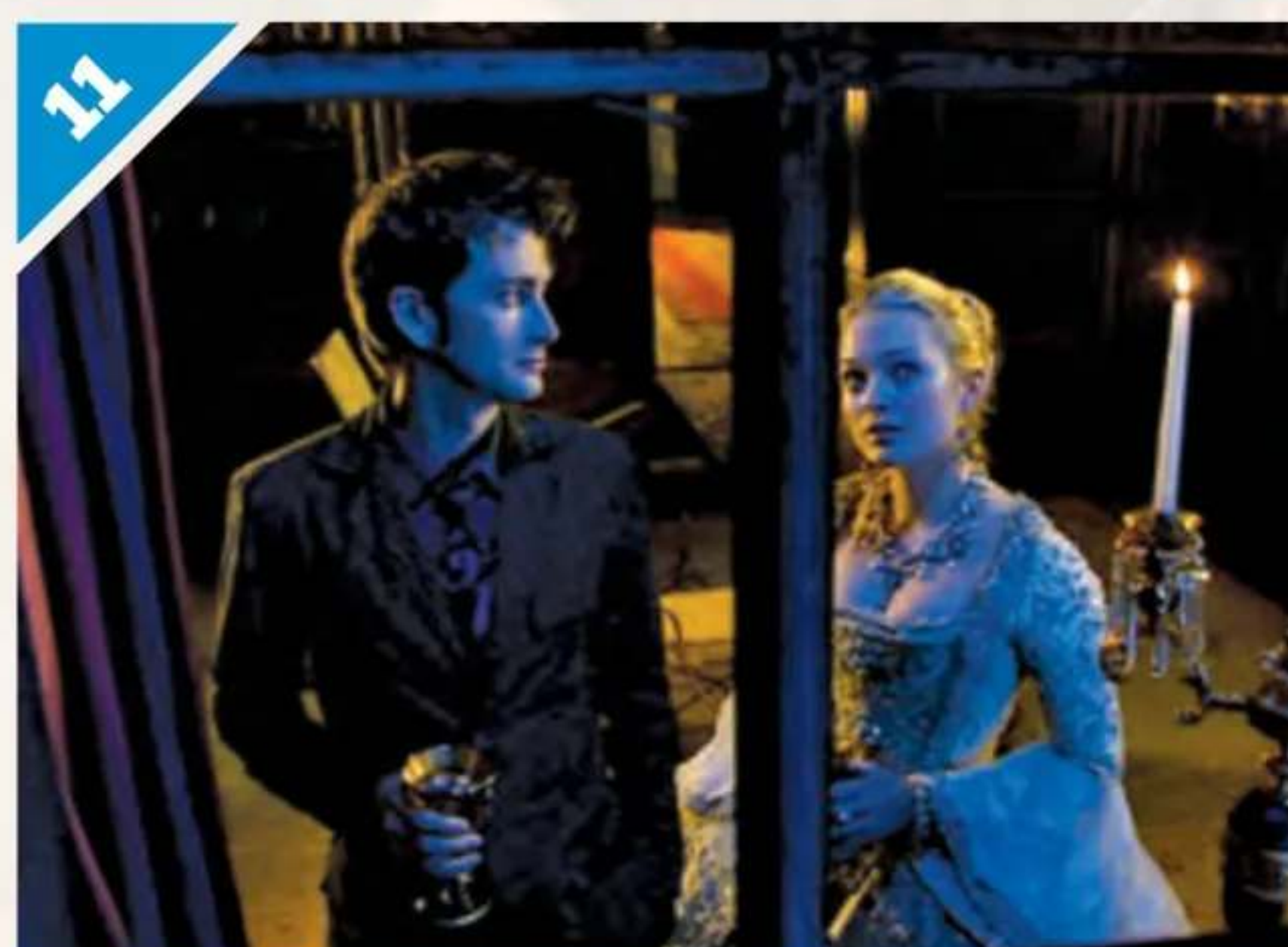
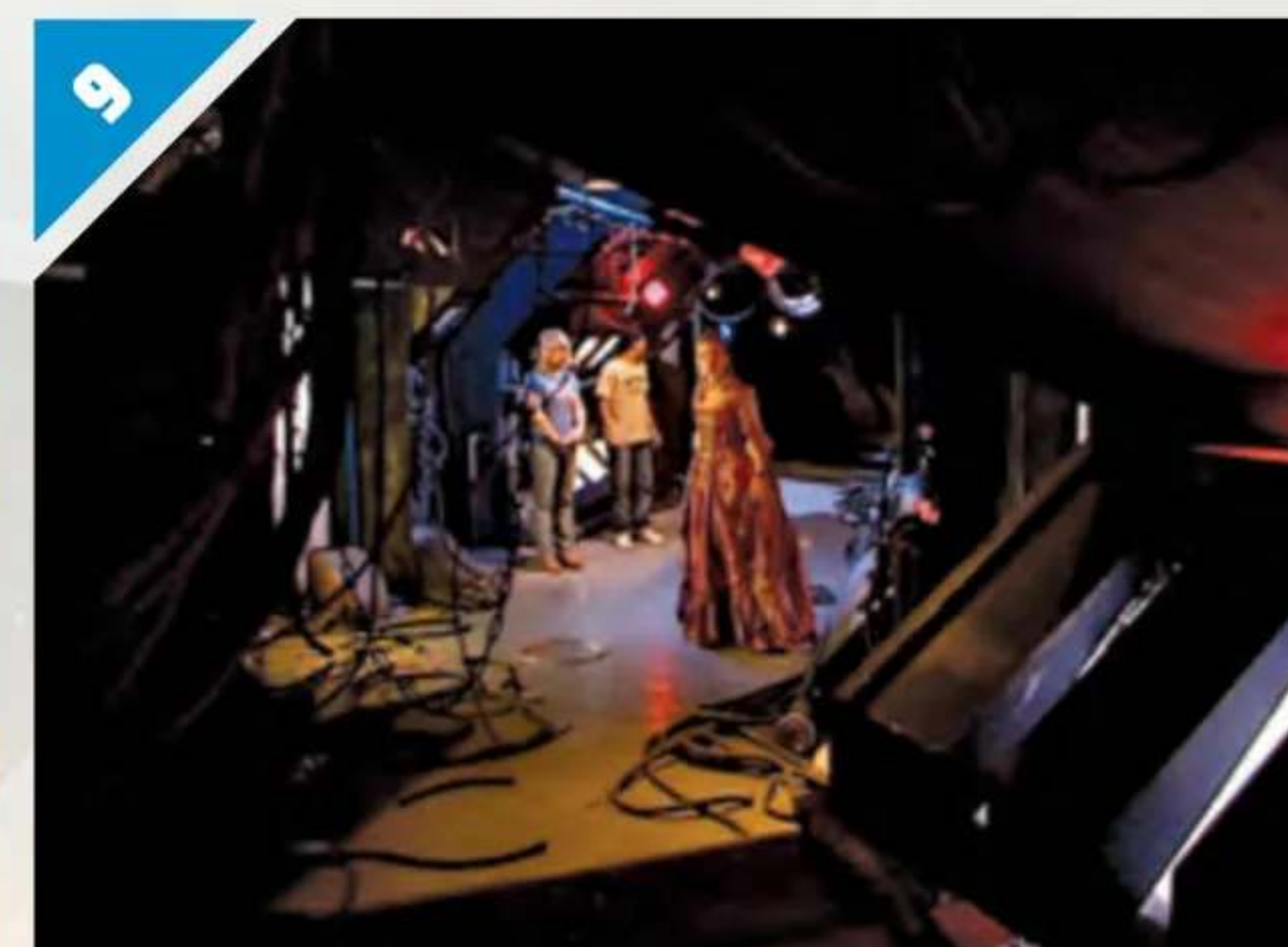
opera mask hiding beneath her bed! [3] It brands Reinette “incomplete” and advances on the Doctor. He uses the fireplace to return to the spaceship, grabs a fire extinguisher and uses it to freeze the android. He is delighted to discover it runs by clockwork [4] then it teleports away. Mickey and Rose go to look for it while the Doctor returns to Reinette’s bedroom.

Reinette greets him. She is now a young woman, kisses him passionately and leaves. The Doctor realises he has just snogged Madame de Pompadour and returns to the spaceship to find that his companions have wandered off – and a horse has wandered on! [5]

The Doctor catches up with Mickey and Rose. There are time windows on every deck arranged along the lifetime of Madame de Pompadour. The Doctor, Mickey and Rose rescue Reinette from an android by freezing it. It teleports back to the ship and Mickey and Rose head after it while the Doctor looks into Reinette’s







memories – and she looks into his. [6] She invites him to dance.

Mickey and Rose are captured by the androids and strapped to operating tables to be dismembered and used as spare parts for the ship, but then the Doctor dances in, pretending to be drunk. [7] He explains that the androids want Reinette’s brain for the ship’s computer and think it will become compatible when she is 37. He disables the androids by hitting their ‘off’ switch – but then the androids re-activate and teleport away.

Rose visits Reinette using another time window and warns her that the androids will be coming for her after her 37th birthday. [8] Reinette steps through the time window onto the spaceship and hears her future self calling for the Doctor. [9] She returns to her own time – and five years later, Versailles is attacked by the androids.

The Doctor, Mickey and Rose can see the Versailles ballroom through one of the time windows. If they break

it, there will be no way back. In the ballroom, Reinette tells the androids she does not fear them – then the Doctor smashes through a mirror on the wall on horseback! [10] The androids are cut off from the spaceship and wind down.

The Doctor is stuck with Reinette at Versailles. He drinks a toast to being “stuck on the slow path” [11] then discovers that the fireplace in Reinette’s bedroom is the same one from Paris. It is still connected to the spaceship, and he uses it to return to his friends. He tells Mickey and Rose to get in the TARDIS, then returns to Versailles...

But when the Doctor arrives, he discovers that Reinette is dead. Louis is there, and gives the Doctor a letter from her. [12] The Doctor returns to the TARDIS and reads the letter, in which the dying Reinette begs her “lonely angel” to return to her.

The TARDIS dematerialises, leaving behind the empty ship which bears the name *SS Madame de Pompadour*.



# Pre-production

“**T**hey thought they were getting ‘celebrity historical’, but what they got was *Tom’s Midnight Garden* with sex,” commented writer Steven Moffat when discussing his script *The Girl in the Fireplace* in *Doctor Who Magazine*.

While researching his series about the eighteenth-century adventurer *Casanova*, *Doctor Who* showrunner Russell T Davies had become fascinated with the historical figure of Madame de Pompadour, a modern and independent woman who was the official mistress of King Louis XV of France. Unlike the ‘celebrity historical’

figure of Queen Victoria, Davies found Pompadour interesting because she was not well known to a general audience.

Having written *The Empty Child/The Doctor Dances* [2005 – see Volume 50] in 2004, Steven Moffat was commissioned for an episode of the 2006 series in early 2005 while on holiday in Australia, prior to the March launch. While Moffat had in mind a storyline about a strange library which had connection points to all libraries in the past, Davies requested that his new episode

**Below:**  
“With  
this ring...”





feature Madame de Pompadour and possibly a clockwork man. As this was his first true 'period piece', Moffat read up on the historical figure in both Nancy Mitford's 1954 biography *Madame de Pompadour* (although he ignored much of the fine detail) and on a website dedicated to her; he was initially concerned that a historical story would prove boring for younger viewers and was keen to get a spaceship into the love story that he was planning. Mitford's book made reference to one of Louis' courtiers, the financier La Popelinière, realising that his wife was cheating on him because of a revolving fireplace which she was using to meet her lover, Duc de Richelieu. Moffat used this as a cornerstone for his story. He took the basic idea and developed it in a very different direction via a time/space fireplace. "I started thinking along the lines of *Tom's Midnight Garden* with lots of time windows into her life, and it evolved from there," the writer told *Doctor Who Magazine*, referring to Philippa Pearce's 1958 children's fantasy novel in which a boy from the 1950s found himself able to travel back in time and visit different points in the life of a girl from the late nineteenth century.

## Thrilling beauty

**A**nother inspiration for Moffat was the 2003 novel *The Time-Traveler's Wife* written by Audrey Niffenegger in which a man travels through time unpredictably. "I said to Russell, 'We should do a *Doctor Who* version of that, because that's a perfect fit for us.' Structurally it ended up being different though," recalled Moffat when speaking to the website *Gothamist*.

The day that he started writing the episode at the end of March, Moffat



received a message from fellow writer Paul Cornell to say that Christopher Eccleston was leaving. Emailing Davies, Moffat confirmed his suspicions that David Tennant would be taking over; back in November 2004, he had been the fourth person to email Davies recommending Tennant as a future Doctor having seen him in BBC One's musical drama *Blackpool*.

Moffat wanted to meet Davies' high emotional demands for *Doctor Who* and assembled a story which left the Doctor changed a little by its conclusion. He had no problem with the Doctor falling in love with Reinette, since he felt the Doctor's strong feelings towards his companion Jo Grant were made clear at the end of *The Green Death* [1973 – see Volume 20].

When Reinette first appeared in the pre-credits, she was described as 'late thirties. Clearly once a thrilling beauty, and striking even now. Almost other-worldly in her absolute poise and calm. She has had different titles at different times in her life – at the moment her title is Madame de Pompadour, but for the purposes of this script she will always be Reinette.' The real Madame de Pompadour was born Jeanne-Antoinette Poisson (spelt 'Jean-Antoinette Poisson' in the script) on 29 December 1721 in the Rue de Clery in Paris; the family moved to the Rue Neuve-de-Bons-Enfants in 1727, the year in which the Doctor first meets Reinette. The script described her as 'a very pretty seven-year-old girl' and also made reference to her brother, Abel François, born in 1725.

### Above:

The King is taken prisoner by the Clockwork Androids.



## THE GIRL IN THE FIREPLACE

STORY 171

### Right:

A clockwork head-hunter.

When she was nine, a fortune teller called Mme Lebon predicted that one day she would be the king's mistress, earning her the nickname 'Reinette', meaning 'little queen'; Moffat's script suggested that she was using this name at the age of seven. In her formal education, Reinette learned to sing and act, as indicated in the dialogue. The adult Reinette was 'perhaps 19 years old, kick-a-hole-in-the-wall beautiful, dressed to the nines, cleavage that could start a war – and recognisable to us as, much younger, Madame de Pompadour from the first scene... cool. Calm... years of refinement have gone into this perfect girl'. When Reinette looks at Rose she has 'absolute command. Absolute confidence. And burning intelligence' and her kiss with the Doctor was a 'full on snog!!'

### Childhood horror

**I**n real history, at the age of 19 in March 1741, Reinette married Charles Guillaume le Normant d'Étiolles and the couple had a daughter, Alexandrine, in 1744; thus the Doctor referred to her as "Madame E'Tiolles". However, Reinette still had her sights set on King Louis XV, and had her chance when the Duchess de Chateauroux died in 1744, as referred to in the script. On 25 February 1745, Reinette met Louis at the masked Yew Tree Ball, part of the wedding celebrations for Louis' son at Versailles; this too was accurately referenced. She was subsequently given a room at the palace and – following a formal separation from her husband on 15 September 1745 – was pronounced the Marquise de Pompadour, the King's official mistress, a position she held until 1750. Loyal to the King, she became a duchess in 1752 and toiled for the state all her life. She died from pulmonary congestion on 15 April 1764 and was buried beside



her daughter (who had died in 1754) in Capuchin Friars in Place Vendome.

The clockwork androids were inspired by the Turk, a hoax devised by Hungarian inventor Wolfgang von Kempelen in 1769. Seated at a desk, this clockwork man could play chess against an opponent, but was in fact operated by an assistant secreted in the desk. Originally exhibited in Austria in 1770, the Turk toured Europe and was on show in Paris. Moffat used the androids as the scary element to hook young viewers, and he realised that with its unnerving ticking sound it would be ideal to have one hidden under a child's bed – a basic childhood horror not referenced in *Doctor Who* before. The Doctor became a reassuring figure who banished monsters, inspired by his comment "I'm what monsters have nightmares about!" in *Love and War* by Paul Cornell, published as part of *Doctor Who: The New Adventures* in October 1992. Moffat had already used a version of this in his short story *Continuity Errors* for the anthology *Decalog 3: Consequences* published in July 1996; in this, Gwenny asked, "What do monsters have nightmares about?" with the Doctor answering, "Me." Adding the clockwork androids to his narrative, Moffat was careful not to develop them to the extent that they dominated the story. In the story, the clockwork androids were harvesting body parts for themselves and their ship;



script editor Helen Raynor was aware that this had similarities with the idea of humans enhancing their bodies with machinery to become Cybermen in the two-part story being developed by Tom MacRae, and warned Moffat about this other story to avoid duplication.

The outline had the title *Madame de Pompadour*, and was originally the second episode of the 2006 series; in its earliest form it did not feature Mickey. Moffat's draft scripts were developed with titles such as *Every Tick of My Heart* (which he disliked) and – briefly – *Reinette and the Lonely Angel*, while Moffat also considered the title *Loose Connection* for half an afternoon before choosing the final title, *The Girl in the Fireplace*; this emerged from a conversation with *Doctor Who Magazine* editor Clayton Hickman, where Moffat joked about what the episode should be called. His first draft was very close to the finished programme; the main addition for the second draft was the 'mind-melding' (a notion adapted from the 1960s US science-fiction series *Star Trek*) and the Doctor apparently being drunk. As with *The Empty Child/The Doctor Dances*, 'dancing' was again used as a euphemism for sex. Davies was unhappy about the notion of having the Doctor drunk, so Moffat toned this down. Moffat knew that *Madame de Pompadour* had actually been quite cold, and believed that all the Doctor and Reinette had done on the night of the Yew Tree Ball was to dance.

The writer realised that if the androids could enter France via the time windows, French people could wander into the spaceship. Consequently he toyed with the Doctor's party finding a lost servant girl on the ship, but this would ultimately become a horse; at one point, when Moffat did not think that a shot of the Doctor riding the horse through the mirror would

be possible, he had the animal ending up in the TARDIS stables. The material about the TARDIS' translation abilities was added by Moffat, unaware that this trait was reiterated by Davies in *The Christmas Invasion* [2005 – see Volume 51]. The reference to "Camilla" – as in Camilla Parker-Bowles – was the quickest way of conveying the concept of a courtesan to a pre-watershed audience. When writing his script, Moffat had not read *School Reunion* and was unaware that Rose had seemed unhappy at Mickey travelling aboard the TARDIS, hence her apparent rapid mood change. In one version, the Doctor invited Reinette aboard the TARDIS and introduced her to Rose and Mickey, whereupon Mickey took the Time Lord aside and gave him a short lecture about stealing other people's girlfriends. One draft opened with somebody other than Reinette being attacked by a clockwork droid, but this meant that Reinette did not appear early enough in the story, given that she was a major

**Below:**

Mickey and Rose remain on the spaceship.





## Connections: Drinks on me!

▶ The Doctor claims to have invented the banana daiquiri, a cocktail apparently first concocted in the 1950s by Harry K Yee at the St Thomas' Mountaintop Bar in the Virgin Islands.



character. The Doctor's pondering on why the time windows opened sequentially was also reduced because it detracted from the romance and mystery of the plot. The spaceship was also initially written as being very hi-tech, but during pre-production the fact that this would be more expensive than something a little run down was discussed.

In the third draft, Moffat and the team tried some different ideas. There was an out-of-sequence meeting between Reinette and the Doctor where she remembered him peering in through a school window which he had not yet done. Later on, the Doctor peered through the window, and ended up being chased by nuns.

The team was keen for an out-of-sequence encounter but realised that it caused problems. Also, it was the Doctor's mental contact with Reinette which created the element in her brain which the androids required; Rose then visited Reinette to give her a special gem which would remove this information from her mind, but Reinette realised this would erase her memories of the Doctor. "The future is promised to no-one," she said, refusing the gem, "but I insist upon my past." In this version, the Doctor saw the name of the spaceship before departing, and used the TARDIS key to destroy the time windows before throwing it back to Rose, who told Mickey that the TARDIS would take them home. These ideas were subsequently dropped and the team went back to the second draft.

The script was completed in May 2005, before broadcast of Moffat's *The Empty Child/The Doctor Dances* episodes. In contrast to these, Moffat felt his new script

was romantic and colourful. On receiving the script, Tennant phoned Moffat to say how much he liked it. A late addition was the dialogue between Rose and Mickey just prior to their capture, as Moffat had since read about events in *School Reunion*. Moffat had originally decided not to reveal the contents of Reinette's note, but then realised that viewers would feel conned by such a conclusion.

*Doctor Who Confidential* attended the episode's tone meeting on Friday 5 August. The shooting script for *The Girl in the Fireplace* was issued on Friday 2 September, and opened with a caption reading '250 Years Ago'. King Louis XV was described as 'dressed spectacularly, but overweight, scarlet-faced. Perhaps once an athlete – but those days are long gone.' After the opening titles, another caption set the scene as '3000 Years Later...' aboard a spaceship where a security camera was

## Right:

The Doctor finds that his head is turned by the beautiful Reinette.





shown: 'Bulging out where a lens should be there is what appears to be a real human eye...'

The Clockwork Man that the Doctor confronted was described as being 'dressed in contemporary clothes, lace, ruffles – a shadow across its face. An impression of a contemporary wig... When it speaks its voice is flat, perfunctory. Like a rusty old mechanism barely used... It moves fast and efficiently, but jerkily and mechanically too. Like a child's toy. In place of a face, it has an ornate mask, as for a masked ball.' When the wig and mask are removed by the Doctor, it reveals 'a glass dome, crammed with a spinning, ticking marvel of clockwork. No trace of a face. Just cogs and spinning devices.' When Mickey and Rose were overpowered in the corridors, 'a huge hypodermic shoots out' of the Clockwork Man and Woman's hands: 'Both hypodermics slam home [N.B. We do not

see the needles entering the flesh here].'

The appearance of the horse was described as 'a simple, iconic, ludicrous shot'. On the spaceship, Mickey did a 'commando roll... James Bond style' in reference to Ian Fleming's famous hero. His "you looking at me?" was noted as '(DeNiro)', a reference to the 1976 film *Taxi Driver* and Robert DeNiro's role as Travis Bickle.

### Broken man

**R**eferring to *School Reunion*, Mickey reminded Rose about Sarah Jane Smith and also the Doctor being close friends with the Egyptian queen Cleopatra (whom the Doctor had indicated he had met in *The Masque of Mandragora* [1976 – see Volume 25]). When the apparently tipsy Doctor arrives, he 'looks like a man who's been partying all night. A big flower behind his ear. Possibly a cool pair of shades.' His comment about "Mr Thick Thick Thicketty Thick-face from Thick-town, Thickania" was similar to Sally's comment about "Slim Slim Slimmetty-slim from Slim town, Slimania" from *The Girl with One Heart* episode of Moffat's BBC Two sitcom *Coupling*.

When Rose visited Reinette, she was originally to have been 'in full period dress'. As the Doctor returned for Reinette at night, her apartment 'is dark. Somehow colder. Suddenly [the Doctor] feels there's something he doesn't want to know...' Louis is now 'a broken man, not the bumptious king of before.'

*The Girl in the Fireplace* formed part of the second production block ['Block

### Connections: Bad weather

➤ Rose refers, disparagingly, to the Doctor as "the oncoming storm". The Ninth Doctor had previously revealed in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] that this is the name by which he is known in the legends of the Dalek homeworld. This name had also been attached to the Doctor in Paul Cornell's 1992 *Doctor Who* novel, *Love and War*.





**Right:**

Taken by surprise by the Clockwork Droids.



Two'] to be directed by Euros Lyn. The readthrough for the episode was held on Friday 9 September – with *Doctor Who Confidential* in attendance – and it was here that writer Tom MacRae pointed out to Moffat that he would need to have a broken clock on both sides of his revolving fireplace. The casting of Sophia Myles as Reinette was something of a coincidence for Moffat, as while writing the episode his son Joshua had continually been watching the DVD of the 2004 movie *Thunderbirds*, in which Myles had played Lady Penelope. Moffat had partially written the character with her in mind and Myles was offered the role without audition. The actress' website announced her guest role on Thursday 29 September, and she subsequently commented that the opportunity to kiss the Doctor had been why she accepted the role. Tennant had previously worked with Myles – albeit briefly – in 2002 on *A Lesson in Murder*, an episode of *Foyle's War*.

Originally, the clockwork figures would seem to have no faces, with a huge wig

leaving the space beneath shadowed in darkness; this was to have been achieved by having the actor wearing a black hood, but Phil Collinson was concerned about this limiting camera angles (and the androids potentially looking like Cousin Itt from *The Addams Family*!) so the grinning carnival masks were added. Paul Kasey and Ellen Thomas were required at Unit Q2 on Thursday 8 September at 3pm for make-up and costume tests as the Clockwork Droids; dancer and gymnast Kasey had previously played monsters in *Rose* [2005 – see Volume 48], *The End of the World* [2005 – see Volume 48], and *Aliens of London/World War Three* [2005 – see Volume 49] while Thomas had been an Auton in *Rose*.

The main CGI work for Block Two was needed on *Tooth and Claw* [2006 – see Volume 51], so the Clockwork Droids were allocated to Millennium Effects. Designing the clockwork head, Neill Gorton drew inspiration from a carriage clock he remembered on his



grandmother's mantelpiece; his team created 'mood sheets' of timepiece and clockwork mechanisms. Richard Darwen and Gustav Hoegan built the elegant head, shoulders, arms and neck using old clock mechanisms, some of which were Victorian, with the main chassis taken from a wristwatch; Hoegan focussed on the domed glass heads. On costume, Louise Page came up with clothing to hide the hands and neck of the droids. The dress sported by Reinette for the story's climax had been worn by Helen Mirren in the 1994 film *The Madness of King George*, augmented by jewellery from Topshop.

## Comedy version

**P**ink revisions for the script were issued on Friday 16 September, covering Reinette calling for the Doctor, the TARDIS crew finding the fireplace, the Doctor meeting young Reinette, the examination of the iced Clockwork Man, from the Doctor meeting the horse through to Mickey seeing the eye-camera, the Doctor's party discussing Reinette being the King's girlfriend, the Clockwork Woman answering the Doctor's questions, the Doctor probing into Reinette's mind, the Doctor pretending to be drunk through to Rose's conversation with Reinette, and from the androids' attack on the Versailles party to their defeat.

On Tuesday 4 October, a camera test and dance rehearsal was held at Unit Q2 involving choreographer Ailsa Berk, the Millennium team and the eight artistes playing the droids. Blue rewrites on Wednesday 5 were issued for the Doctor realising the Clockwork Man had scanned Reinette's brain, the Doctor trying to interrogate the Clockwork Woman, the breaking of the link between Versailles and

the spaceship, and from the ball's aftermath to the Doctor's return to the spaceship.

With the script locked, there was now concern about the practicality of the climax where the Doctor smashed his way through a mirror on the back of the horse, as the greenscreen elements would prove too expensive. Consequently, Moffat spent two days rewriting, delivering two alternatives on Wednesday 12 October. The first was a comedy version which the team liked but felt undercut the drama. In slow motion, the Doctor came flying through the mirror of his own accord 'somersaulting arse over tit'. Staggering to his feet he commented, "You know... galloping-wise, there are good times... and bad times... for a horse to stop." The Doctor was also rather concussed, at first mistaking Voltaire (François-Marie Arouet, the French author and philosopher) for Reinette, and then shouting "Barcelona!" (a reference to *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]) as he slapped himself on the back of the neck. The other redraft was more a serious proposition where the Doctor had Mickey and Rose check the window again for weaknesses. Then – in the ballroom – the Doctor smashed through the mirror of his own accord. When he got back to the spaceship, Rose explained that the horse bolted and "went in the TARDIS". And she meant "went in the TARDIS" as Mickey emerged with a shovel! Rose told the Doctor, "We're dropping him off in a field somewhere, okay?" "Okay! Next field we find... and what about the horse?" joked the Doctor.

Prior to the start of principal recording, a make-up test was performed to age Sophia Myles through from 19 to 37 on the evening of Tuesday 11 October; her involvement with the episode was revealed by the BBC website on the same day. ■



# Production

**T**he first recording for the episode was done by a second unit crew at HTV Studios shortly before 9pm on Thursday 6 October and was for the rain effect seen with Reinette's funeral procession, recorded against a black screen. Visiting Unit Q2 on Saturday 8 October, *Doctor Who Confidential* covered set construction.

## The kiss

**W**ork on *The Girl in the Fireplace* began in earnest at 10am on Wednesday 12 at Tredegar House, already used by the team on *Tooth and Claw*. While the main unit concentrated on scenes in Reinette's studio, a second unit performed pick-up shots for *Tooth and Claw* as well as recording the Doctor's point-of-view shot of the funeral carriage. Eleven-year-old Jessica Atkins who played the seven-year-old Reinette had a lunchtime meeting with Lyn, and at 4pm Kasey had a rehearsal with Berk and Millennium for movement and to test the android's blade. James Goss, Rob Francis and Edward Russell from the BBC's *Doctor Who* website visited the shoot, while *Doctor Who Confidential* covered set dressing.

Only Tennant, Atkins and Kasey were required to record the young Reinette scenes at Unit Q2 from 9am to 8pm on Thursday 13 October; the hours that Atkins could work were restricted. Stunt arranger Dave Forman supervised the Doctor's fight with the clockwork man. The following day had *Doctor Who Confidential* in attendance to interview

Moffat and assistant supervising art director Lee Gammon, with Tennant and Myles performing the kiss between the Doctor and Reinette, as well as completing the young Reinette sequences. This was the first recording day for Noel Clarke, with Mickey wearing a limited edition 'know your roots' Nintendo T-shirt (Clarke himself being a Nintendo fan). Clarke had not been allowed to cut his hair as he was still doing pick-up material for *Block One*. On the spaceship set, the chairs were ejector seats from jet planes. Recording at the end of the week ran from 8am to 7pm.

Also on Friday 14 October, yellow rewrites covered Reinette taking control of events in the ballroom, and Moffat was told the horse stunt would be possible after all; Collinson and Lyn had worked hard on trimming their shots until it became practical. That evening, David Tennant joined Billie Piper, Camille Coduri, Noel Clarke, Russell T Davies, Julie Gardner and Phil Collinson at the special *Doctor Who* Galactic Dinner at the Holland House Hotel in Cardiff, tickets for which raised £100 each for the BBC's *Children in Need*.





'TO POSITION THE DOCTOR  
CORRECTLY ON THE  
NON-EXISTENT HORSE,  
TENNANT SAT ATOP A SMALL  
SCAFFOLDING CONSTRUCTION.'







**Above:**  
Passing  
the time  
between takes.

appeal. The menu included themed items such as 'Mighty Rump of Jagrafess in Mascapone with Vegetables of Cheem' and 'Tea, Coffee & Moxx Mints'.

Cast and crew greeted all 500 guests, and auction lots included a Slitheen arm, gas masks from *The Doctor Dances/The Empty Child*, and Dalek schematics; Davies himself bought an orb from *The End of the World*, commenting that Cassandra's metal spiders would be returning.

The series' three regulars recorded spaceship scenes at Unit Q2 from 8.30am to 7.30pm on Monday 17 October, some of which had originally been planned for the previous Friday; the spaceship and French sets were built adjacent to each other so no camera trickery was needed for the

same day, Thomas performed a costume and make-up test as Female Droid 1 at 2.30pm, and in London Julie Gardner and Peter Fincham were interviewed at Centre House and Television Centre respectively for Radio 2's *Doctor Who: Regeneration*. Similar work continued at Q2 the next day from 8am to 7pm (the schedule for the next few days), with a make-up test to age Ben Turner for his closing scenes as the King. Tennant played the Doctor's rescue of Rose and Mickey on the edge of being drunk, quickly demonstrating that he was in fact sober. Tuesday 18 also saw a goldenrod revision for Reinette confronting the Clockwork Woman.

## Muddy conditions

The *Regeneration* team was present at Q2, recording interviews with Davies, Tennant, Collinson and Lyn on Wednesday 19; it had been planned to record the final scene with the Doctor reading Reinette's letter on the spaceship, closing down the computer and following Rose and Mickey into the TARDIS, but this scene was deferred. Thursday 20 was spent at Dyffryn Gardens in the Vale of Glamorgan and saw Piper and Clarke on

**Right:**  
Chief mistress  
of the King  
of France.

### Connections: Singing Doctor

The apparently drunk Doctor emerges from a time window singing *I Could Have Danced All Night*. The song, by Alan Jay Lerner and Frederick Loewe, was written for the 1956 musical *My Fair Lady*.



Doctor's party passing back and forth. For the effect of the freezing gun (designed by Matt Savage and connected to dry ice equipment via a hidden hose), the frozen look of the droids was achieved by applying a thick hair gel to the wig, sprinkling ice over the top and then spraying with water. *Doctor Who Confidential* had a crew covering the set dressing of Reinette's bedroom. The







**Above:**  
Caught on  
camera!

stand-by in case poor weather postponed recording with Tennant and Myles for the outdoor scenes at Versailles, which were recorded in rather muddy conditions. Meanwhile, *Doctor Who Confidential* interviewed location manager Gareth Lloyd at the next location. When work wrapped at 7pm, Tennant and Myles travelled up to Stratford-upon-Avon with the crew to be ready for the next two days of recording.

Friday 21 and Saturday 22 were spent at Ragley Hall, the home of the Marquess and Marchioness of Hereford at Alcester in Warwickshire, where the ballroom scenes were to be recorded from 11.30am to 8.30pm on the first day and 9.30am to 6.30pm on the second. Berk supervised the choreography, and work was covered by both *Doctor Who Confidential* – who spoke to Louise Page – and Nigel Kendall from

*The Times Knowledge Magazine*. To position the Doctor correctly on the non-existent horse, Tennant sat atop a small scaffolding construction which could be wheeled around. During her Friday off, Piper was also interviewed for *Regeneration*.

The main crew was absent from the return visit to Dyffryn Gardens on Monday 24 October while they performed a recce for Block Three, although Piper and Clarke rejoined Tennant. Recording from 9am to 8pm was attended by both *Doctor Who Confidential* and BBC deputy director general Mark Byford and his family. The same day, salmon rewrites were undertaken to shift the closing scene from the spaceship into the TARDIS since recording on the spaceship sets had otherwise been completed.

Tennant had a day off on Tuesday 25 October (when recording was planned



## Connections: Close the window

▶ To close the time windows on the spaceships, the Doctor tries to locate his zeus plugs, saying that, "I had them a minute ago. I was using them as castanets". The Doctor had previously referred to a zeus plug while repairing the TARDIS in Part Four of

*The Hand of Fear*  
[1976 - see  
Volume 25].



### Below:

"Oi. I'm allergic.  
You stay away!"

for 8.30am to 7.30pm), but his stunt double Peter Miles was required for a fitting. Some dialogue was omitted from the script on recording the Versailles corridor scene where Mickey called out to Rose that they had found the correct time window. Originally Reinette exclaimed, "But this attack is not for five years..." "I told you," explained Rose, "for us it's already happening." "Really? How fascinating," said Reinette. Then with an, "Excuse me," she swept

through the tapestry onto the spaceship, commenting, "Could do with a few drapes, don't you think?" For the eye-camera prop in the corridor, greenscreen

material was used to allow the eye to be added later; this had been designed by Peter McKinstry who was inspired by the wires holding open Alex's eyes in the 1971 film *A Clockwork Orange*. Several pick-up shots were recorded such as the android's feet seen under Reinette's bed, and the android attempting to teleport from the ballroom. Myles also recorded her voice-over for the Doctor's letter, the subject of a final cherry-coloured revision. The stage directions noted that when Rose looked at the Doctor he was 'So tired suddenly. Nine hundred years old. Now you see it... [He gives] one of those attempts at cheery smiling that can break your heart.'

The crew began work on Wednesday 26 October at David Broom's Event Centre in Chepstow, where a large greenscreen had been erected for special effects shots on 35mm film of both Tennant and





Miles riding a show-jumping horse called Arthur provided by Daniel Naprous of the Devil's Horsemen under the supervision of Forman; being allergic to horses, this wasn't Tennant's favourite recording day. It had originally been planned to record this material simply as close-ups using greenscreen at BBC Wales. Recording began on the new TARDIS scene – plus TARDIS material for *Tooth and Claw* – at Q2 between 8am and 7pm (the same schedule as for the following day), along with the second unit shot of the greenscreen mirror shattering.

## Ion storm

**T**he TARDIS scene was completed on Thursday 27 October, with Myles' pre-recorded reading played back for Tennant to react to. All the scenes with the horse in the spaceship were recorded, with Naprous this time providing Bolero, a horse very similar to Arthur, who had 12 years' experience working in confined sets. To get Bolero to follow him, Tennant had some sugar lumps in his pocket. Ben Cook from *Doctor Who Magazine* among other visitors, and in London that day Alison Graham of the *Radio Times* was interviewed



**Left:**  
'Dear Doctor...'

for *Regeneration*. A wrap party was then held at the Orient Bar on Greyfriars Road in Cardiff.

The script for the promotional Tardisode episode to accompany *The Girl in the Fireplace* was dated Wednesday 25 January 2006. Writer Gareth Roberts was thrilled to be able to write a 'space opera', harkening back to 1970s *Doctor Who* and *Blake's 7*. The finished 53-second episode began with a male and female crew member of the spaceship witnessing the ion storm and sending out a mayday. After the ship has been stricken, the woman is initially pleased when a ticking shadow falls across her and then screams as it closes in. As a clock strikes midnight, its face shatters. This was recorded on a specially built spaceship set at Enfys Television Studios on Tuesday 31 January. ■

### PRODUCTION

**Thu 6 Oct 05** HTV Studios, Culverhouse Cross, Cardiff: Studio 1: Black screen

**Wed 12 Oct 05** Tredegar House and Park, Newport (Versailles: Reinette's Studio/ Funeral Procession)

**Thu 13 Oct 05** Unit Q2: Reinette's Bedroom (Paris)/ Spaceship: Fireplace

**Fri 14 Oct 05** Unit Q2: Spaceship: Fireplace/Flight Deck/ Reinette's Bedroom (Paris)

**Mon 17 Oct 05** Unit Q2: Spaceship: Flight Deck

**Tue 18 Oct 05** Unit Q2: Spaceship: Flight Deck/Fireplace

**Wed 19 Oct 05** Unit Q2: Spaceship: Flight Deck/Fireplace/ Reinette's Bedroom

**Thu 20 Oct 05** Dyffryn Gardens, St Nicholas, Vale of Glamorgan (Beautiful Countryside – Stone Building/ Versailles: Castle Room)

**Fri 21 - Sat 22 Oct 05** Ragley Hall, Alcester, Warwickshire (Versailles: Ballroom)

**Mon 24 Oct 05** Dyffryn Gardens (Versailles: Castle Room)

**Tue 25 Oct 05** Unit Q2: Versailles: Corridor/Ballroom/Spaceship: Corridor/ Junction of Corridors/Reinette's Bedroom (Paris)

**Wed 26 Oct 05** Mount Ballan Manor, Crick, Monmouthshire (Green Screen); Unit Q2: TARDIS/ Green screen

**Thu 27 Oct 05** Unit Q2: TARDIS/ Spaceship: Corridors/ Mirror Castle Room/Stone Wall/Junction of Corridors/ Versailles: Castle Room





# Post-production

**Above:**  
"Could I  
have the  
next dance?"

**A** first edit of the episode was produced by mid-November, with Moffat upset to discover that the scene between Rose and Reinette had been cut back to its last few lines. The writer called the production team and it was agreed that the scene would be reinstated to emphasise that the clever Reinette was competition for Rose.

The Mill's CGI work included the spaceship (the exterior of which was designed by Peter McKinstry) and the snowy skyline of Paris; the design of the spaceship as a turning key reflected the clockwork nature of the robots. The rain and window were added for the shot of the funeral carriage, and AKG Images Ltd provided a background shot of the palace at Versailles.



For the horse stunt, Tennant's face was digitally added to Peter Miles' body along with the shots of the exploding green mirror and the interior of Ragley Hall.

Additional dialogue recording (ADR) on Tuesday 20 December allowed some grammatical errors to be corrected and the phrase "horsey" added to cover the omission of a sequence with Arthur's owner. The sound effect of the droids' teleport noise was created using a bag of coins.

## Deleted scenes

**B**y mid-January 2006, the effects work and Murray Gold's score were completed, with the mixed episode to be signed off on Wednesday 25 January. A few edits were made to the finished episode. In the pre-credits, part of Louis asking Reinette, "Are you listening to me? Do you understand?" as she stared at the clock was trimmed. After the establishing shot of the spaceship, there was to be a short scene in the spaceship corridor showing the macabre security camera. As the Doctor looked around the ship he commented, "And no-one's breathed this air for, oh, well over a year." When the Doctor became aware of the ticking in young Reinette's room, he said, "I've seen a scary thing. Want to know what the scary thing is? Your clock. It's broken." "My brother, probably," replied Reinette, "he's always breaking my things." When the Clockwork Man was revealed from under the bed, the Doctor reassured the girl, "It's okay, Reinette. You're having a nightmare, that's all. All be over in a minute."

After the Doctor told the 19-year-old Reinette not to listen to reason, Reinette replied, "My education does not allow that I could be alone in a room with a man. You are, in consequence, clearly a dream." "And

what sort of dreams does an educated girl like you have?" asked the Doctor. "My education has been entirely within the confines of a convent. My dreams, in consequence, have not," retorted Reinette.

Emerging from the spaceship onto the countryside lawn, the Doctor originally glanced at his watch and commented, "1744", but this was replaced by a voice-over of the Doctor wondering if this was where the horse came from. This was to cover a cut made to the end of the scene where the Doctor met a choleric man in riding gear who asked, "Have you seen a horse?" "Well, I..." began the Doctor. "Damned animal! Going to whip it within an inch of its life, soon as I find it!" stormed the man, causing the Doctor to sag and comment, "Oh, I wish you hadn't said that." Returning through the door onto the spaceship, he looked resignedly at the horse and told it, "Okay. Rule one – don't wander off!" The deletion of this scene removed the role of 'Choleric Man' played by Philip Harries, whose daughter

### Below:

The Doctor can hear something ticking... and it's not the clock!







**Above:** The Clockwork Droids wear frightening masks to avoid drawing attention to themselves.

**Opposite:** Reinette welcomes the Doctor.

Mali Harries had featured in *Boom Town* [2005 – see Volume 50]; Harries later featured in the *Torchwood* serial *Children of Earth*.

Also during the picnic scene, some exchanges between the women were cut. When Katherine observed, “The alternative [for the King], after all, is his wife,” Reinette replied, “And she would never stand for that.” The end of the location scene subsequently acquired additional voice-overs from the women.

Back on the spaceship, Mickey originally asked Rose, “What is it with this place? Half spaceship, half History Channel,” to which she added, “Occasionally body parts.” This was changed in dubbing to an exchange about the different views of France. On saving Reinette from the Clockwork Woman, the Doctor originally made the cheeky comment, “You don’t look a day older!” Another trim had Reinette asking, “Fireplace man, what are you doing here? How came you from that mirror?” “No time to chat,” said the Doctor, “We’ve got certain death issues.” Addressing repair droid seven, the Doctor said, “And you’re clockwork! Of course, perfect energy storage! No powerlines, no batteries, keeps right on going when the lights go out!

You’ve got some kind of automated winder on the ship, right?”

When Rose attempted to explain events to Reinette, the Frenchwoman replied, “You were with him, the last time he came to me. That was many years ago, and yet you have not aged a single day. Just as he never does. How is this possible?” “Like I say,” said Rose, “it’s hard to explain.” As realisation of what is happening dawned on Reinette, Rose emphasised, “It could mean your life.” The young woman replied, “The future is promised to no one. But I insist upon my past.” When the Clockwork Man entered her apartment during the final attack, Reinette calmly said, “Well. Hello again, my old friend.” Escorted to the ballroom and taking control of the situation, Reinette curtsied to the Queen, saying, “Your Majesty. I do believe you have never looked more beautiful. The King is indeed fortunate. I tell him all the time.” Then, with a mischievous look, she continued, “I hope I can rely on you to do the same. And may I apologise for the rudeness of my visitors. If you will excuse me, I will deal with their impertinence.”

## Lord of time

**A** voice-over from Mickey about the Doctor not being able to get back was added to a spaceship scene which originally had no dialogue, and Reinette was to have commented that she saw the names of the stars in the Doctor’s mind “in a language I have never heard,” rather than saying “the name of every star”. Leading the Doctor off to her apartment, Reinette said, “Let us see if the King’s courtesan does not have one surprise for the Lord of Time!” The producer and director credits appeared over shots of the TARDIS crew emerging on the spaceship. ■



# Publicity

▶ On 1 February the website *This Is Plymouth* featured a piece about Jessica Atkins of Looseleigh appearing in the episode. *Doctor Who Watch* in *Radio Times* comprised Nick Griffiths' interview with Steven Moffat under the title *Tick Tock!* Alison Graham nominated the episode as *Drama of the Week* with a photograph of Reinette and the Doctor, while the programme listing appeared with a shot of Louis and two Clockwork Men.

▶ *Totally Doctor Who* Programme 4 aired on BBC One at 5pm on Thursday 4 May, with CBBC repeats at 6.30pm on Friday and Saturday and 1.30pm on Monday. David Tennant appeared in studio on this edition, having recorded his contribution in Studio C1 of BBC Wales with those for Programme 2 on Wednesday 19 April. Jessica Atkins then appeared on Programme 5 the following week, having been recorded on Wednesday 3 May.



# Broadcast

**Right:**  
... And Mickey makes three.

- On Thursday 4 May, Noel Clarke and Steven Moffat recorded a commentary for the episode available via [bbc.co.uk](http://bbc.co.uk) and some BBC Three broadcasts. *How Green Was My TARDIS*, a repeat from BBC Radio Wales' *Back in Time*, aired at 12.31pm on Saturday 6 and on Sunday 7 at 4.32pm. Screened on BBC One at 7pm on Saturday 6 May, *Doctor Who* was again the top-rated show of the day. 0.7 million viewers tuned in for the BBC Three repeat at 7.15pm the following evening, and it was then screened by BBC Three at 9pm on Friday 12 May; these transmissions offered the commentary recorded the previous week.
- The corresponding edition of *Doctor Who Confidential*, *Script to Screen*, was broadcast on BBC Three at 7.45pm on Saturday 6 May following the episode's début; the 28'27" programme attracted an audience of 0.7 million and was the channel's second highest-rated show of the week; this was repeated at 3.25am on Monday 8 May while a *Doctor Who Confidential Cut Down* version of 12'29" for a 15-minute slot screened at 7pm on Sunday 7 and 9.45pm on Friday 12 May.
- Following transmission, Audrey Niffenegger became aware of



- comparisons of the episode with her novel, *The Time-Traveler's Wife*. "I heard about it and watched it," Niffenegger told *The Journal* in 2009. "Now I love *Doctor Who*, it's a great show." In her 2009 novel *Her Fearful Symmetry*, Niffenegger wrote in a sequence where some of the characters watched *The Girl in the Fireplace*.
- On Tuesday 23 May, *Blue Peter* showed an extract from the episode to tie the Clockwork Droids in with a feature about the Turk.
  - In September 2007, *The Girl in the Fireplace* won the 2007 Hugo Award for Best Dramatic Presentation (Short Form) at the 65th World Science Fiction Convention in Japan.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
The Girl in the Fireplace	Saturday 6 May 2006	7.00pm-7.45pm	BBC One	44' 41"	7.90M (13th)	84



# Merchandise

**D**octor Who – *The Girl in the Fireplace* by Heiko Brüggerbusch, a print edition of a seminar given at the University of Applied Sciences Cologne (Institute for Media Research and Media Education) from 2009, was published by Grin Verlag in August 2013.

BBC Worldwide released *The Girl in the Fireplace* on DVD as part of *Doctor Who Series 2 Volume 2* in June 2006, then again as part of *The Complete Second Series* box set in November 2006, with audio commentary for the episode provided by David Tennant, Sophia Myles and Phil Collinson.

The box set was reissued in *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and also as *Doctor Who: The Complete Second Series* in August 2015.

The episode was released as GE Fabbri's *Doctor Who – DVD Files* issue 9 in May 2009.

Music by Murray Gold used in the episode was included as a track on Silva Screen's *Doctor Who: Original Television Soundtrack* in December 2006 and the 11-CD *Doctor Who: The 50th Anniversary Collection* in September/November 2014.

Authentic display props of red and pink Female Clockwork Droid masks and red and blue Male Clockwork Droid masks from *The Girl in the Fireplace* were produced by MFX Warehouse in November 2006. These non-wearable display props were one-piece fibreglass constructions. The masks were finished with a specially layered paint scheme involving a delicate cracked porcelain look and weathered colours in the cracks. A total of 63 units were sold, costing £175.08 each. MFX also made pink and green Male and Female Clockwork Droid masks in 2009. These one-piece constructions came in two sizes. The masks were painted and finished by hand in the process identical to that used on the originals, rendering it impossible to create the same effect twice and making each mask unique.

A white T-shirt with a black design on it of the faces of the Clockwork Men was available from Burton in May 2008.

In 2007, 12" Clockwork Man action figures and black and blue 5" Character Options action figures were available, then in 2009 a purple 5" action figure was released. A figurine of a Clockwork Man was also part of Character Options' Time Squad set in 2009. ■



**Above:** Character Options' Clockwork Man 12" figure...

**Left:** ... and their 5" figure.





# Cast and credits

CAST

**David Tennant** ..... The Doctor  
**Billie Piper** ..... Rose Tyler  
with  
**Noel Clarke** ..... Mickey Smith  
**Sophia Myles** ..... Reinette  
**Ben Turner** ..... King Louis  
**Jessica Atkins** ..... Young Reinette  
**Angel Coulby** ..... Katherine  
**Gareth Wyn Griffiths** ..... Manservant  
**Paul Kasey** ..... Clockwork Man  
**Ellen Thomas** ..... Clockwork Woman  
**Jonathan Hart<sup>1</sup>, Emily Joyce<sup>2</sup>** ..... Alien Voices

<sup>1</sup> Credited in listing publications as  
‘Voice of Clockwork Man’  
<sup>2</sup> Credited in listing publications as  
‘Voice of Clockwork Woman’

UNCREDITED

**Phylip Harries** ..... Choleric Man<sup>3</sup>  
**Sean Palmer** ..... Male Droid  
**Fionnulla Rochford, Elen Florence, Phillipa  
Treverton-Jones, Ann Chinca, Rhiannon  
Ward, Jason Hayes, Nick Barton, Robert  
Hugenin** ..... Ballroom Guests  
**Natalia Russell, Patricia Croughan** .....  
..... Picnic Ladies  
**Colum Sanson** ..... Regan  
**Howard Hall** ..... Picnic Men  
**Andrew Bullivant** ..... Footman  
**Julian Hensey, Howard Goode** ..... Courtiers  
**Romina Chiappa** ..... Female Droid Double  
**Marc Rees, Neil Davies** ..... Male Droids  
**Aga Blonska, Caroline Sabin, Marega Palsar...**  
..... Female Droids  
**Gayle Anne Felton** ..... Queen  
**19 men and 19 women** .....  
..... Ballroom Men and Women  
**Peter Miles** ..... Stunt Double for Doctor  
**Stephen Bracken-Keogh, Nina Kitt, Paul**

**Ganney, Wendi Sheard, Nicholas Wilkes,  
Hannah Welch, Daryl Adcock** ..... Additional  
Dialogue Recording (inc Woman’s Voice,  
Man’s Voice)

<sup>3</sup> Uncredited as omitted from final edit.

TARDISODE CAST

**Liz Armon-Lloyd** ..... Female Crewmember  
with  
**David Martin** ..... Male Crewmember

CREW

Written by Steven Moffat  
Producer: Phil Collinson  
Director: Euros Lyn  
1st Assistant Director: Peter Bennett  
2nd Assistant Director: Lynsey Muir  
3rd Assistant Director: Adam Hill  
Location Manager: Gareth Lloyd  
[uncredited: Gareth Skelding]  
Unit Manager: Rhys Griffiths  
Production Co-ordinator: Jess van Niekerk  
Production/Script Secretary: Claire Roberts  
Production Runner: Sarah Davies [uncredited:  
Anna Evans, Tim Hodges, Daf Parry, Paul Bennett]  
A/Production Accountants: Debi Griffiths,  
Kath Blackman, Bonnie Clissold  
Continuity: Non Eleri Hughes  
Script Editor: Helen Raynor  
Focus Puller: Steve Rees<sup>4</sup>, Terry Bartlett<sup>5</sup>  
[uncredited: Mari Yamanura, Penny Shipton]  
Grip: John Robinson [uncredited: Paul O’Neal]  
Camera Assistant: Penny Shipton [uncredited:  
Mari Yamanura, Mani Blaxter Paliwala]  
Boom Operator: Jeff Welch , Rhydian Yeoman<sup>6</sup>  
Gaffer: Mark Hutchings  
Best Boy: Peter Chester  
Choreographer: Ailsa Berk  
Stunt Co-ordinator: Dave Forman  
Stunt Performer: Peter Miles





## Cast and credits

### Left:

A confrontation is recorded in the ballroom.

Supervising Art Director: Stephen Nicholas  
 Art Dept Production Manager:  
 Jonathan Marquand Allison  
 Standby Art Director: Lee Gammon  
 A/Supervising Art Director: James North  
 Set Decorator: David Morison  
 Design Assistants: Ben Austin, Peter McKinstry,  
 Rob Dicks, Al Roberts  
 Standby Props: Phil Shellard, Trystan Howell  
 Standby Carpenter: Silas Williams  
 Standby Scenic Artist: Louise Bohling  
 Property Master: Adrian Anscombe  
 Production Buyer: Joelle Rumbelow  
 Props Storeman: Stuart Wooddisse  
 Props Chargehand: Paul Aitken  
 Forward Dresser: Matthew North  
 Practical Electrician: Albert James  
 Art Department Driver: Martin Griffiths  
 Storyboard Artist: Shaun Williams<sup>4</sup>  
 Specialist Prop Maker: Mark Cordory  
 Prop Maker: Penny Howarth  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Allen Jones  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Anna Lau  
 Costume Assistants: Lindsay Bonaccorsi,  
 Barbara Harrington [uncredited: Angela Jones,  
 Gemma Evans, Mark Foster, Laurie Anne Major]  
 Make-Up Artists: Anwen Davies, Steve Smith,  
 Moira Thomson [uncredited: Sara Griffiths,  
 Neil Batt, Vicki Owen]  
 Prosthetics Supervisor: Rob Mayor  
 Prosthetics Technicians: Jo Glover, Martin Rezard  
 Special Effects Co-ordinator: Ben Ashmore  
 Special Effects Supervisors: Paul Kelly,  
 Mike Crowley  
 Special Effects Technicians: Danny Hargreaves,  
 Richard Magrin

Casting Associate: Andy Brierley  
 Assistant Editor: Ceres Doyle  
 Post Production Supervisors: Samantha Hall,  
 Chris Blatchford  
 Post Production Co-ordinator: Marie Brown  
 On Line Editor: Matthew Clarke  
 Colourist: Mick Vincent  
 3D Artists: Chris Petts, Matthew McKinney,  
 Mark Wallman  
 2D Artists: Simon C.Holden, Joseph Courtis,  
 Russell Horth  
 Visual Effects Co-ordinator: Kim Phelan  
 Digital Matte Painter: Alex Fort  
 Dubbing Mixer: Tim Ricketts  
 Sound Editors: Paul McFadden, Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 Finance Manager: Richard Pugsley  
 With thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Accountant: Endaf Emyr Williams  
 Sounds Recordist: Simon Fraser  
 [uncredited: Phil Edward]  
 Costume Designer: Louise Page  
 Make-Up Designer: Sheelagh Wells  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producer: Will Cohen  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Neill Gorton and Millennium Effects  
 Editor: Crispin Green  
 Production Designer: Edward Thomas  
 Director of Photography: Rory Taylor  
 Production Manager: Marcus Prince  
 Associate Producer: Helen Vallis  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales  
 With thanks to the Canadian  
 Broadcasting Corporation<sup>5</sup>  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC MMVI  
<sup>4</sup> Not credited on DVD  
<sup>5</sup> Credited on DVD only  
<sup>6</sup> Credited as Sound Assistant on DVD



# Profile

## PHIL COLLINSON

Producer

**B**orn 26 August 1970, Philip Michael Collinson grew up on Leeds' Halton Moor estate and later the Crossgates area of the city. His mother Elaine worked in a garment factory.

A keen *Doctor Who* viewer, he attended some *Doctor Who* Appreciation Society Local Group meetings in Leeds aged 15.

He trained as a chef at Thomas Danby College, Leeds but was persuaded by a friend to attend a local drama group, Alwoodley Players. Completing his chef training, Collinson decided to go to drama school and from 1990-3 studied at Bretton Hall College, West Yorkshire.

Collinson acted in small parts in Rep theatre in Liverpool for three years and also played mortgage adviser Bob Wright, attending to Deirdre Rachid's conman boyfriend Jon Lindsay, in one scene of an episode of *Coronation Street* aired 19 November 1997. He also played a

policeman in Granada's prostitution drama *Band of Gold*.

Finding little acting work, Collinson wrote and directed for theatre in Liverpool, mostly for the Theatre in Education scheme.

A friend of Collinson's was a writer on *Springhill* (1996/7), Granada's supernaturally tinged soap shown on Sky One and Channel Four, created by Paul Abbott and Frank Cottrell Boyce. Collinson successfully applied to become a script editor on the show, whose writers included Russell T Davies, Paul Cornell and Gareth Roberts. Collinson and Davies became friends, regularly watching old *Doctor Who* episodes together.

Davies wrote the part of Alexander in his groundbreaking gay drama *Queer as Folk* (1999) with Collinson in mind, but his audition was less impressive than that of Antony Cotton, who won the role. Having failed to get a part written especially for him, Collinson decided to concentrate on working behind the cameras.

He became a script editor and storyliner on soap *Emmerdale* for four months in 1998, then moved to Peak District medical drama *Peak Practice* initially as script editor then story editor, supervising the script department. At just 29 he became

### Below:

Christopher Eccleston and Liza Tarbuck in *Linda Green*, and Peter Capaldi in *Sea of Souls*, both produced by Phil Collinson.





producer for a year, also directing one episode in 2000.

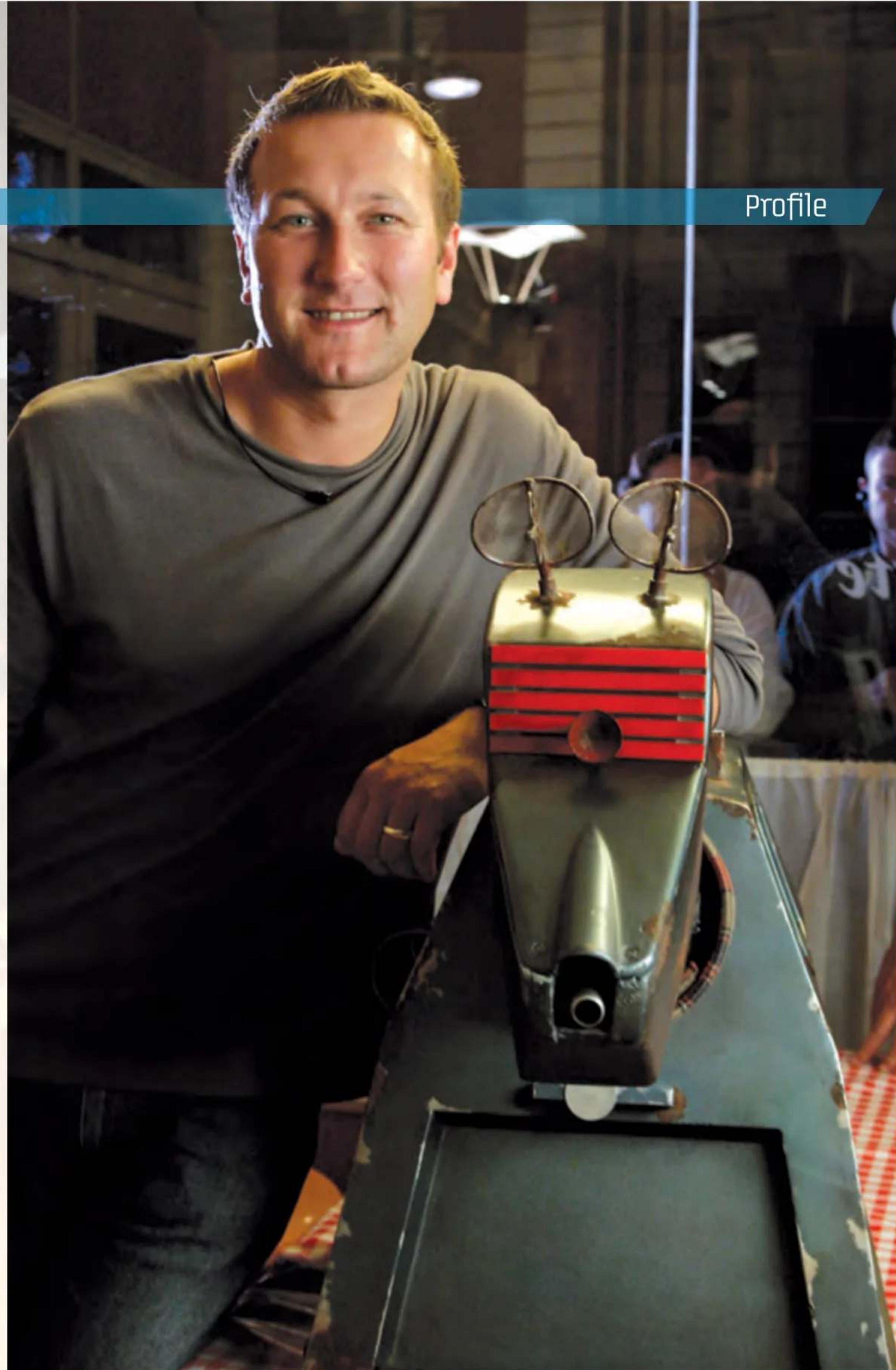
Switching to the BBC, he set up the first series of Chris Chibnall's nostalgic Sunday night drama *Born and Bred* (2002). After 18 months' solid work on this, Collinson returned to Manchester to produce the second series of Paul Abbot's comedy drama *Linda Green* (2002), made by Red for the BBC. His next assignment was BBC Scotland's paranormal series *Sea of Souls* (2004).

Surprised by press announcements of *Doctor Who*'s return, Collinson called Russell T Davies to confirm the news and ask how he could work on it. Despite his longstanding association with Davies, Collinson was formally interviewed by executive producer Julie Gardner in the Paddington Hilton Hotel in November 2003. She was particularly impressed by the special effects knowledge he'd gained on *Sea of Souls*.

Collinson began work in January 2004, with his appointment publicly announced 5 February. Facilitating the show's daily running, Collinson was fourth in a chain of command, answering to showrunner Russell T Davies and executive producers Julie Gardner and (during the 2005 series) Mal Young. Collinson's role involved budget control, staff recruitment, script development and co-ordinating sets, locations and equipment.

Collinson took holiday leave during *Human Nature/The Family of Blood* [2007 – see Volume 56], with Susie Liggit temporarily assuming his role. He received executive producer credits on these and some episodes in the 2008 series. He was also executive producer on Series One of *The Sarah Jane Adventures* (2007).

Departing *Doctor Who* at the end of the 2008 series, he turned down an offer to produce *Coronation Street* to become head



of drama at BBC Manchester. He oversaw projects including comedy drama *All the Small Things* (2009) but soon realised he needed to be back “at the coalface”.

Accepting a second offer for the producer's post on *Coronation Street* in March 2010, his first credit came on episode 7388, aired 26 July 2010. Collinson oversaw 2010's 50th anniversary episodes, masterminding an effects-heavy tram crash that wrecked the Street, picking *Doctor Who*'s Graeme Harper to direct. Collinson left *Coronation Street* in 2013.

He has since been a drama development producer at ITV Studios, taking a producer's credit on Stephen Volk's supernatural mini-series *Midwinter of the Spirit* (2015). ■

**Above:**  
Producer Phil Collinson with K9 on the set of *School Reunion*.





# RISE OF THE CYBERMEN/ THE AGE OF STEEL

➤ STORY 172

On an alternative Earth, Cybus Industries intends to extend the human lifespan by upgrading the population into Cybermen.







# Introduction

**T**he Cybermen never really had an origins story. In fact, almost the reverse is true. In their first story, *The Tenth Planet* [1966 – see Volume 8], we see them on their last legs. Their planet – Mondas – is destroyed and, with it gone, they shrivel away into nothing. Fortunately for the Cyber race, they can't have been the only Cybermen in the galaxy. Soon, others found themselves another home planet, and over the next 22 years, occupied themselves with the business of survival.

Then, in 2006, *Doctor Who* reintroduced the Cybermen after an absence of 18 years. Since they wouldn't be familiar to a new generation of viewers, what better time to establish how they came into existence? *The Tenth Planet* gave us some clues. The Cybermen were once like us but, with their lifespans decreasing, their scientists started developing spare parts to replace their worn-out bodies. The brain was the only significant organ that wasn't replaced, and even that had undergone change – now being devoid of emotion. This evolution of the Cyberman sounds as if it was gradual, almost accidental. For *Rise of the Cybermen/The Age of Steel*, however, writer Tom MacRae took a different approach.

In *The Tenth Planet*, Mondas was Earth's twin planet, returned from deep space. *Rise*

'THE CYBERMEN  
WERE ONCE  
LIKE US.'



of the Cybermen/*The Age of Steel* is set instead on a parallel universe version of Earth, very much like our own. This helps us to relate more strongly to the horror of people being made into Cybermen. The creation of this new race is not a desperate attempt to save humanity, but rather the scheme of a mad scientist called John Lumic.

Even so, many similarities remain between the Cybermen in this universe and the ones encountered all those years ago by the First Doctor. It may not have been a gradual process, but this new breed only retains the brain. The original Cybermen may have seemed tragic figures – having lost their humanity in search of longer lives. *Rise of the Cybermen/The Age of Steel* features scenes where we see how Cyberconversion strips people of their own identity. Both narratives are a twisted take on how far people might go to survive in a world of advanced technology.

In *Army of Ghosts/Doomsday* [2006 – see Volume 53] and *The Next Doctor* [2008 – see Volume 60] this new variety made their way into our reality. Since then, there have been other stories featuring similar-looking Cybermen. But it wasn't until *Nightmare in Silver* [2013 – see Volume 74], set in the far future, that the Cybermen would undergo yet another reinvention... ■



**Left:**  
The original  
Cybermen in  
*The Tenth  
Planet*.



## STORY Rise of the Cybermen

**D**octor Kendrick reports to his employer, John Lumic, that his prototype for a new cybernetic form of life has passed every test, but reminds Lumic that Geneva must be informed. “And how will you do that... *from beyond the grave?*” asks Lumic, ordering the prototype to kill its creator. [1]

The TARDIS is rocked by an explosion, then the power fails and it lands in present-day London – but with Zeppelins! [2] Mickey realises they are on a parallel Earth, and Rose sees a poster of her dad, Pete Tyler. In this world he’s alive!

He’s also a millionaire, living in a mansion with his wife Jackie, who is about to celebrate her 40th birthday. One of her gifts is a set of diamond-studded ear pods from John Lumic. He calls Pete to tell him his Zeppelin will be arriving in London and he will be expected to attend

the meeting. Then Lumic uses an override on Jackie’s ear pods to get security details for the Tyler residence. [3]

Lumic sends one of his employees, Mr Crane, on a “recruitment drive”. Crane lures some homeless people into a truck, unaware he is being videotaped by a young activist, Jake. [4]

In the TARDIS, the Doctor and Mickey discover a power cell. The Doctor charges it up using 10 years of his life and tells Mickey that they should be able to leave in 24 hours. [5] Meanwhile, Rose’s phone is linked to the Cybus Network and she finds out that Pete and Jackie never had kids but are extremely rich. Rose wants to go and see Pete while Mickey has someone he wants to see, too.

Pete Tyler and the President of Great Britain enter Lumic’s Zeppelin, where Lumic gives a presentation on Cybus Industries’ latest innovation – a metal exoskeleton which can give the human brain immortality. The President refuses to give it his permission.







The Doctor and Rose are walking down the street when everyone else stops moving. Their ear pods give them “a daily download published by Cybus Industries” of the latest news, sport, weather, and even a joke. [6]

In this world Mickey’s grandmother Rita is still alive and he goes to visit her. She thinks his name is ‘Ricky’ – then a van pulls up and Jake grabs Mickey and pulls him inside. Jake and another activist, Moore, explain that Cybus Industries is using a dummy company to gather up homeless people.

Lumic tells Crane to begin the upgrade, and Crane uses the controlling ear pods to send the homeless men into Battersea Power Station for conversion. [7]

Jake and Moore return Mickey to their secret base – where Mickey’s counterpart, Ricky, is waiting! [8]

The Doctor and Rose bluff their way into Jackie Tyler’s party by posing as members of the catering staff. They watch as Pete introduces “the birthday girl” and

Rose is surprised to discover that Jackie has named her pet dog “Rose”.

The converted vagrants are now Cybermen and Crane loads them into a lorry.

Mickey learns that his counterpart is the leader of a group called the Preachers, who are working against Lumic with the help of an insider, ‘Gemini’. [9] They follow Crane’s lorry to the Tyler residence and watch as the Cybermen are unloaded.

Rose has a quiet word with Pete, who reveals that he has actually split up with Jackie. She then speaks to Jackie but offends her. [10]

Suddenly some floodlights come on, illuminating Cybermen approaching the house. They smash through the French windows and tell the guests that they are “human point two”. The President defies them and is “deleted”. [11]

The Doctor, Rose and Pete flee across the lawn. They are met by Mickey, Ricky and Jake, but surrounded by Cybermen! “Delete. Delete. Delete!” [12]



## The Age of Steel

**T**he Doctor uses the TARDIS power cell to stun the Cybermen and they escape in Moore's van. Pete reveals that he is 'Gemini'. He thought he was broadcasting to the security services, not "Scooby Doo and his gang".

From his control room in Battersea Power Station, Lumic sends a transmission that sends everybody wearing his ear pods – including Jackie Tyler – into a hypnotic trance. Crane takes his ear pods off.

The Doctor and his friends see people being escorted through the streets by Cybermen. [1] They split up; Mickey goes with Ricky, while Pete and Moore stick with the Doctor and Rose.

Mickey and Ricky end up on different sides of a fence and Ricky is electrocuted by the Cybermen. [2]

Crane attacks his former boss, pulling apart Lumic's life support. A Cyberman

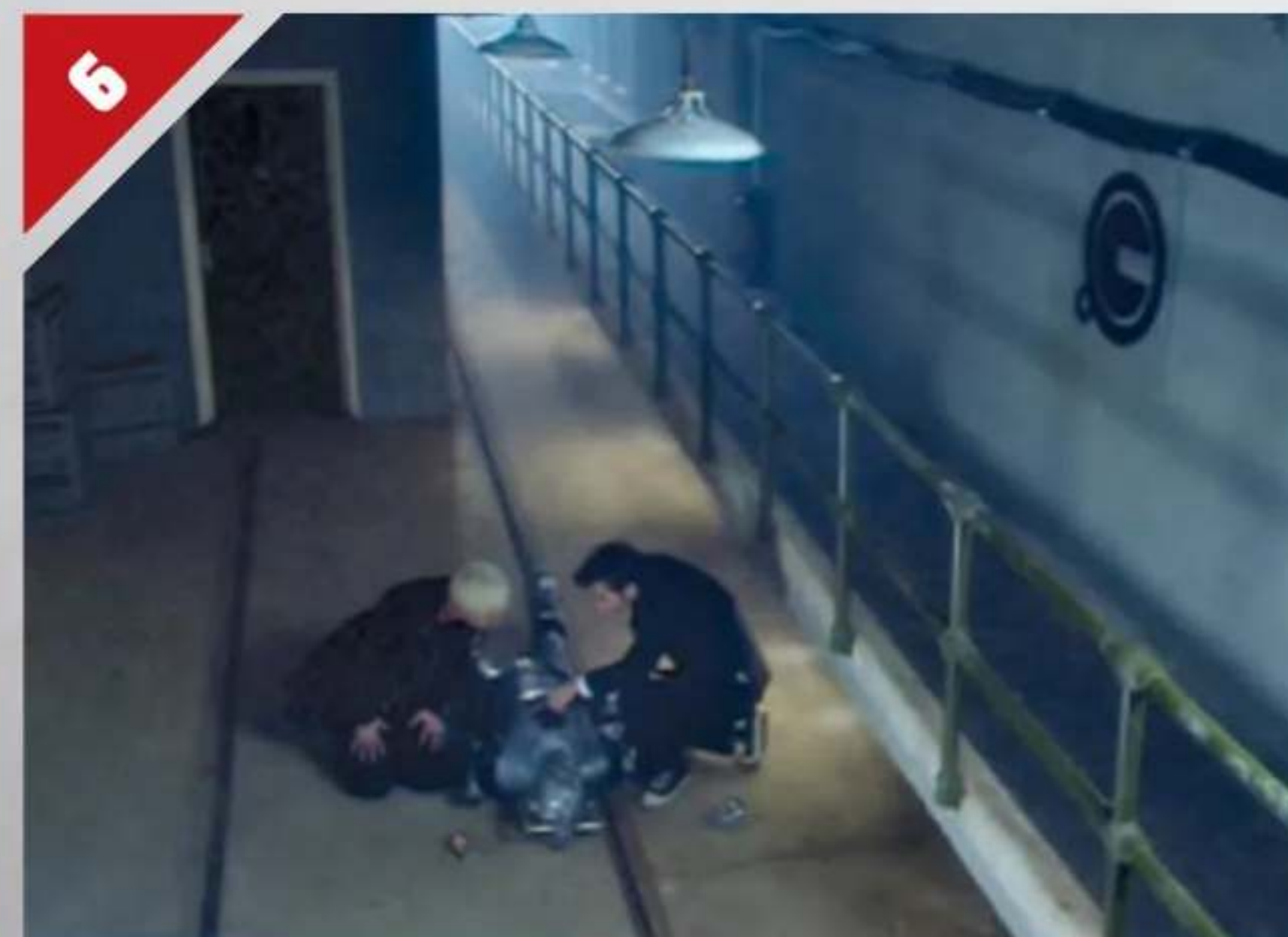
kills Crane and then declares that Lumic must be upgraded. [3]

Mickey catches up with the Doctor, Rose, Pete, Jake and Moore. The Doctor decides he will go into Battersea Power Station via the cooling tunnels with Moore, while Pete and Rose will go in through the front door wearing ear pods and pretending to be hypnotised, and Mickey and Jake will attack Lumic's Zeppelin on the roof to cut off the control signal.

The Doctor and Moore proceed through a cooling tunnel, which is being used to store sleeping Cybermen. [4] Pete and Rose walk into the building and Mickey and Jake knock out the guards on the roof.

In the control room the Cybermen detect the Doctor and Moore and order the army to awake, but the Doctor and Moore escape into the power station.

A Cyberman tells Pete that it recognises him. It says its name used to be Jackie Tyler. [5] Pete and Rose are led away –







and the Jackie Cyberman is lost amidst all the others.

Mickey and Jake enter the Zeppelin, which contains a ‘dead’ Cyberman.

Moore overpowers a Cyberman. Its emotional inhibitor is broken and it speaks; it remembers that its name is Sally. [6] The Doctor sends her to sleep, but then another Cyberman appears and kills Moore.

The Doctor is led into the control room. Pete and Rose are already there as prisoners. They are informed that “the Lumic Unit has been designated Cybercontroller” and a door slides open to reveal the Controller. [7]

The ‘dead’ Cyberman on the Zeppelin attacks Jake and Mickey, then smashes its fist into the transmitter controls and electrocutes itself. [8]

The ear pods stop working and all the unconverted people wake up and run for their lives. [9]

Mickey manages to pick up a monitor feed from the control room. He watches

the Doctor confronting the Cyber Controller, then the Doctor mentions that even an “idiot” could change the world. Pete mentions where to find the emotional inhibitor cancellation code in the Lumic Family Database; Mickey finds it and sends the code to Rose’s phone, which the Doctor plugs into the cyber controls. Suddenly every Cyberman clutches its head in agony. [10]

The Doctor, Pete and Rose run to the roof and grab a rope ladder hanging from the zeppelin. They climb up it – but the Cyber Controller climbs up after them! Pete uses the sonic screwdriver to cut the ladder, sending the Controller plunging into the burning power station. [11]

Later, the Doctor restores power to the TARDIS. Rose says goodbye to her ‘dad’, [12] then Mickey tells her that he will be remaining in this universe with his gran. Rose hugs him and leaves in the TARDIS with the Doctor, who returns Rose to her universe and her mother. Mickey and Jake set off in their van to liberate Paris.



# Pre-production

**D**octor Who showrunner Russell T Davies was keen to do a parallel world story, a familiar science-fiction idea which would allow the *Doctor Who* team to show established characters in other contexts. This concept had been used in *Inferno* [1970 – see Volume 16] where the Doctor found himself transported to a parallel Earth and encountered radically different counterparts of his UNIT colleagues. This concept would allow the character of Mickey to be developed, which Davies revealed to Noel Clarke over dinner in the Century Club on Shaftesbury Avenue in late March 2005. The plan was to apparently write Mickey out of the

series in this two-parter, and then have him return in a sequel at the end of the series. By staying in the other universe, the character would acquire a purpose, as it was now established that Rose was becoming more independent and it seemed clear that she would never return to him. This idea had been at the back of Davies' mind since the 2005 series, when he had discussed with Clarke how, after being a semi-regular, he would return as a companion for a short time and then be written out. Davies also wanted to depict the Doctor and Rose's close friendship as slightly selfish, excluding Mickey while he travelled with them. Davies' major plan for the parallel world, however, was to write Rose out in the final story of the series;



the whole series was therefore structured to manoeuvre Jackie, Mickey and Pete into the right place for the end of the run.

At the launch party in mid-March, Shaun Dingwall, who played Pete Tyler in *Father's Day* [2005 – see Volume 49], was approached regarding a return to the series. While Pete had died in 1987, he might still be alive on the parallel world... one which in the early stages was envisaged as still having police boxes on all the street corners, steam-driven technology, and clockwork Cybermen being created to overcome a disease killing humanity.

## Parallel dimension

**W**ith *Doctor Who* having brought back the Daleks to great acclaim in 2005, for the 2006 series Davies turned his attention to the show's second-most famous monsters: the Cybermen. He reasoned that a cyborg foe would eventually be created to confront the Doctor, and it made little sense inventing a totally new race when the Cybermen were already an established success. Clearance to use the Cybermen was relatively straightforward since Davies' agent also handled the estate of Gerry Davis who, with Kit Pedler, held the joint rights to the creatures with the BBC. Pedler had originally created the Cybermen for *The Tenth Planet* in which the creatures were introduced as a humanoid race from Earth's twin world of Mondas who had replaced their bodies with



**Above:**  
John Lumic is  
not a well man.

cybernetic elements. The Cybermen had then returned on numerous occasions through to *Silver Nemesis* [1988 – see Volume 45].

Davies knew that the narrative continuity of the Cybermen was already over-complicated in existing serials. Rather than re-establish the Cybermen's convoluted backstory from the series' past history, Davies opted to show their creation in a parallel dimension. The inspiration for this was *Spare Parts*, a *Doctor Who* audio adventure written by Marc Platt. Recorded by Big Finish in March 2002 and released that July, this story featuring the Fifth Doctor was set on Mondas and revealed the process whereby the population submitted itself to conversion into Cybermen as a means of survival. To show the full horror of Cybernetic conversion, Platt created a likeable young female character, Yvonne Hartley, and then had her turned into a Cyberman. The process failed, and Yvonne's tortured persona surfaced. Davies was impressed with this powerful story and wanted the two-parter to have a similar feel, in the same way that *Dalek* [2005 – see Volume 49] had been loosely derived





**Above:** Rose's father, Pete Tyler, is alive on the parallel world.

from the audio adventure *Jubilee*. Platt was paid a fee for the basic reworked concepts and received a credit on the finished episodes. In particular, Davies wanted to use a variation of the scene where Yvonne started to feel human again which he felt was especially moving.

The outline of *Parallel World* was originally planned for the fourth and fifth episodes of the 2006 series, and its scripting was assigned to 25-year-old Tom MacRae, a protégé of Davies, who had originally studied anthropology. A fan of Davies' series *Queer as Folk*, MacRae attended a signing by the writer in London in late 1999 and handed Davies some of his sample scripts. Davies helped MacRae with writing advice, and in the next few years MacRae became lead writer on Sky One's *Mile High*, and contributed to series such as *No Angels* and *Mayo*. Davies also used MacRae's name in *The Long Game* for Suki Macrae Cantrell.

For MacRae, the invitation to work on *Doctor Who* was unexpected. In early April 2005, he was at the BBC for a meeting about another project when *Doctor Who*'s executive producer, Julie Gardner, checked

on his availability, and that night Davies called him to offer him the Cyberman two-parter. MacRae very much enjoyed the Sylvester McCoy episodes of *Doctor Who* in the late 1980s, and remembered the Cybermen. The first episode of the series he was able to view was *Father's Day* – then yet to be broadcast – which helped establish the background for the Tylers.

## Government collaborator

**A**s research, MacRae watched *The Tenth Planet*, *The Tomb of the Cybermen* [1967 – see Volume 10] and *Earthshock* [1982 – see Volume 35], these were supplied, along with David Banks' 1988 book *Doctor Who: Cybermen* and 2004/5 *Doctor Who Magazine* Cybermen comic strip *The Flood*, by the magazine's editor Clayton Hickman. MacRae's first draft script was delivered on Thursday 28 April. His starting point was very close to *Spare Parts*, postulating a dying world like Mondas where the people had to undergo Cyberconversion to survive... and the consequences of medical augmentation going too far.

However, many of these ideas were dropped as the story progressed over the next two drafts. *Doctor Who Magazine* issue 357 exclusively announced the Cybermen's return on Thursday 26 May.

In the original story idea, Pete Tyler had never died on the parallel world and was actually a millionaire... albeit a government collaborator. Opposing him as leader of the rebels was Mickey, a character who was braver than his original counterpart and consequently more attractive to Rose. A leading industrialist was working on implants and Bluetooth headpieces which would help to save humanity, but the programme would be accelerated and lead to the development of the Cybermen.



Pete would in fact be helping the rebels under the code-name of Puck, and then Janus (the Roman god associated with transitions, usually depicted with two faces). Travelling with the Doctor and Rose, Mickey would replace his counterpart when he was killed. Jackie Tyler's opulent home was to be like something out of the ITV1 drama *Footballers' Wives*, and a return to Albion Hospital – as seen in *Aliens of London/World War Three* [2005 – Volume 49] and *The Empty Child/The Doctor Dances* [2005 – see Volume 50] – was suggested. It was hoped that around 20 Cybermen costumes could be created, along with a Controller 'with a body that can extend into axes, spikes, all sorts of deadly shining metal things' (this was inspired by Davies having seen the animated movie *Robots* in early 2005).

MacRae wanted to make the Cybermen terrifying via the idea that they did not kill their victims, but converted them into Cybermen; consequently they were a cross between vampires and zombies. He very much wanted to get away from the Cybermen being mere villains, hoping to portray them as slightly sad figures. Davies felt that the original 1960s fears about artificial organ replacement were less relevant in the twenty-first century.



He felt that since science had moved on, using spare part surgery as a starting point suggested developments more akin to the Vacanti ear mouse, a mouse which was created in the 1990s by Dr Jay Vacanti and his team at the University of Massachusetts Medical School to demonstrate how a 'replacement' ear could be grown on the back of a laboratory mouse. This did not lead logically to the Cyberman. Instead he wanted to focus on the fact that the Cybermen made people uniform and emotionless: loss of humanity was the price of immortality. Davies saw the story as a political thriller, with the second episode similar to the occupied France of World War Two, and little room for humour with the emotionless Cybermen. MacRae delivered further drafts in June.

Halfway through development, Davies and MacRae made a major change to get to the heart of the Cybermen. In a meeting in late July, the pair broke the story into pieces and reassembled it, moving away from *Spare Parts*. The breakthrough in re-imagining the Cybermen was the idea that the human brain could be treated like the SIM card in a mobile phone, being switched from one unit to another while containing the same information. This tied in with the modern obsession for people desiring upgrades to their mobile phones, computers and iPods. Davies saw this as an ideal opportunity to exploit modern paranoia about downloads and upgrades. An early idea was to play on the passion for upgrading in a far darker narrative where the alternative Earth had 'Body Shops' in which wealthy citizens

### Connections: Big business

► The dummy company run by Lumic is named International Electromatics. This is the same name as the company run by Tobias Vaughn who was in league with the Cybermen, in *The Invasion* [1968 – see Volume 13].



**Left:**  
Caught by the  
Cybermen!



## Connections: Track 19

► As specified in the script, the music played during the conversion process is *The Lion Sleeps Tonight*. The song first appeared in 1939 as the African hit *Mbube*, was recorded several times from 1952 as *Wimoweh*, followed by the cover version *The Lion Sleeps Tonight* from the Tokens in 1961 with new lyrics by George Weiss, Luigi Creatore and Hugo Peretti. The version heard here is by Tight Fit, a number one hit in January 1982.



could upgrade parts of their bodies (Ricky's Gran had got a new pair of eyes), with the ultimate upgrade being the removal of the brain into a steel shell. Davies didn't find this believable, however, doubting that people would ever submit themselves to limb replacement as a fashion item.

The counterparts for Pete, Jackie and Mickey were also very different in the original outline, but Davies thought the drama worked better the closer they were to the originals. The parallel world was redeveloped by Davies and MacRae over further drafts. Davies felt that an Art Deco feel suggested for

the parallel Earth should extend to the Cybermen, and MacRae came up with the idea of the Cybus Industries logo on their chests instead of the traditional chest unit; this logo and the revised version for International Electromatics were developed by Peter McKinstry and Matthew Savage. It was also suggested that the head of the Cybermen should resemble the 1930s Chrysler building in New York.

Ultimately, the Cybermen's drive to convert other humans came from the logical thought that they were helping them to be free of human frailties. In one early draft, the Cyber-form of Jackie Tyler persuaded Pete that she was still Jackie; Rose insisted to Pete that this was not the case and she finally killed the Cyber-Jackie. Similarly, one draft had the Doctor emphasising that the Cybermen were worse than the Daleks because they used to be human beings. The Cyberman with its inhibitor chip removed was



originally an 11-year-old boy. The climax of the story was also rather different; in the factory, the Doctor, Rose and Pete became trapped in a lift as they tried to reach the roof, with the Cybercontroller smashing its way in from beneath. However, it was clear that the cost of safety equipment and a suitable lift made this impractical, and so a rope ladder hanging from a Zeppelin was substituted. The writing process was exhausting for MacRae who could only work on *Doctor Who* at night, being tied up on another TV project during the day.

In early drafts, Mrs Moore survived longer and another member of the Preachers was an ex-Green Beret kick-boxer called Esme who disabled Lumic's transmitter aboard his Zeppelin. Jacob Lumic was a heroic young businessman aiming to cure humanity's sickness, and who now had a half-metal face and a Cyber-arm after unsuccessful experiments conducted on himself; this was then





changed to have a character suffering from illness. His son was a successful businessman who was attempting to save the life of his wheelchair-using father. However, the son was later omitted and his part of the narrative adapted for Mr Crane, whose role was greatly expanded.

In June, Davies and his team learnt that the BBC wanted a second Christmas special for broadcast at the end of 2006. A good candidate for this was *The Runaway Bride* [2006 – see Volume 54], then scheduled to be the sixth episode of the 2006 series. With the removal of this episode, the running order was amended and the *Parallel World* narrative was moved to the fifth and sixth episodes of the series. Interviewed for CBBC's *Newsound* on Sunday 19 June, Davies commented: "Some famous old monsters called Cybermen will be coming back and they are as equally scary as the Daleks. They will be marching onto your screens in 2006."

## Graeme Harper

The third recording block ('Block Three') of the series was to be comprised of the two-part *Parallel World* along with the final two-part story of the series (entitled *Army of Ghosts/Doomsday* [2006 – see Volume 53]), and was originally scheduled to record from Thursday 27 October to Wednesday 18 January 2006, with pre-production from the end of August. The reason for grouping these episodes together was that they all featured the Cybermen and it also allowed actors like Noel Clarke, Camille Coduri and Shaun Dingwall to be blocked for one run of recording rather than hoping they would all be available to record the sequel later on. Also in June, it was announced that the director for this block would be Graeme Harper who had previously directed *The Caves of Androzani* [1984 – see Volume 39] and *Revelation of the Daleks* [1985 – see Volume 41]. Since then, Harper had worked on series such as *The New Statesman*, *Heartbeat* and *Casualty*. When the return of *Doctor Who* had been announced in late 2003, Harper had contacted Davies to say that he would love to work on it; Davies also admired Harper's work and had met him on BBC1's *On the Waterfront* and the Granada sitcom *The House of Windsor*. However, production of the 2005 series clashed with another of Harper's projects, although he watched the broadcast episodes. Fortunately, he was able to accept an invitation to work on the 2006 series; producer Phil Collinson was delighted that Harper was now available because *The Caves of Androzani* was one of his

### Left:

The Doctor and Rose don't approve of the gatecrashers.

### Connections: Mystery solvers

Pete likens the Preachers to "Scooby Doo and his gang", a reference to the 1969 Hanna-Barbera cartoon *Scooby-Doo, Where Are You?* where the titular dog and four kids drove around in the Mystery Machine.





**Opposite:**  
Early design sketches for the new-look Cybermen...

**Below:**  
... and as they finally appeared in the story.

favourite stories and contacted the director in March 2005 to arrange a meeting along with Davies a month later.

The draft scripts reminded Harper of George Orwell's grim totalitarian novel *1984* and also of pre-war Germany. For background on the Cybermen, the director read Banks' *Cyberman* book and viewed the existing episodes of *The Invasion* [1968 – see Volume 13] which had been directed by one of Harper's mentors, Douglas Camfield. Harper also had early ideas of a pre-war art deco look for the new Cybermen.

## Upgrading the Cybermen

**R**ather than have the new Cybermen realised by CGI, the team wanted to use real actors in costumes, but to heavily update their image. Some initial art deco designs were developed by digital matte painter Alex Fort at The Mill, but these hit problems when translated into 3D; Matthew Savage also made a full design for the Cybermen in September. Inspiration for the final look of the Cybermen was taken from the *Maschinenmensch* robot featured in Fritz Lang's 1927 science-fiction film *Metropolis* and the art deco Hoover Building built in Perivale in 1932. The new design was turned over to Neill Gorton and Millennium in July. On Wednesday 28 September, *Doctor Who Confidential*

covered the early stages of the Cybermen's construction at Millennium Effects, interviewing Neill Gorton and Martin Rezard (who had produced some designs with a sleeker head in June 2005). The Cyberman outfits were developed on a body cast of Paul Kasey who would appear as the principal Cyberman in most scenes. Numerous people submitted design ideas for the Cybermen, with concepts ranging from traditional – with the chest unit of *The Tomb of the Cybermen* or the hole beneath the mouth as seen in *The Wheel in Space* [1968 – see Volume 12] – to radical ideas like a metal frame wrapped around a mummified face. It was important to Davies that the design looked modern, with sleek lines like an iPod, but should retain iconic elements such as the ear handles (which Gorton advised would be too fragile if they were too thin) and the tragic teardrop beside the eye (also introduced in *The Wheel in Space*). Davies emphasised that the Cybermen should be thought of as 'steel' rather than 'silver', and that unlike previous designs the head should be separate from the shoulders allowing the creatures to turn their necks. The chosen design from the art department was made by Rezard with Tristian Versluis as a clay sculpture, and from this moulds were taken to create the fibreglass sections. These cold-cast sections had an aluminium finish (achieved by adding aluminium powder to the final layer of fibreglass) which was buffed up with wire wool and sandpaper. In total, 10 costumes were made over seven weeks. The heads – moulded





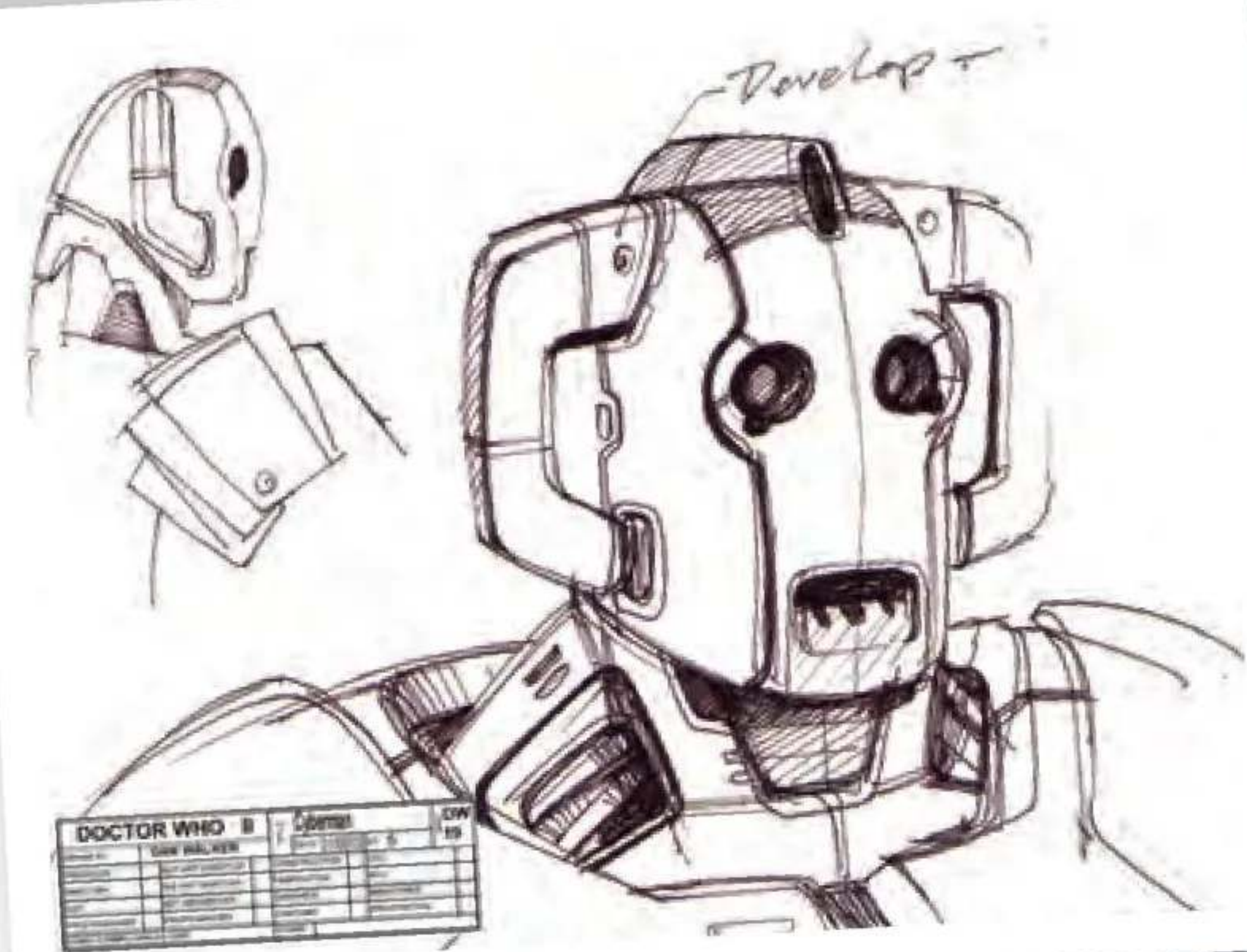
69SW

Full Figure Concept

DATE: 11/02/05

BY: 5

DESIGNER	MATTHEW SAVAGE	CONSTRUCTION	CGI
PRODUCTION	DAVID J. COOPER	FABRICATION	DAVE
EDITOR	DAVID J. COOPER	FINISHES	DAVID J. COOPER
PRODUCTION	DAVID J. COOPER	FINISHES	DAVID J. COOPER





**Right:**  
"We surrender!"

by Gorton and Steve Scotton – came in nine pieces, fitted with a quick release mechanism making for easy removal. The body comprised around 40 elements, clipped onto a basic Lycra suit assembled by Jo Glover and taking into account the need for toilet breaks. The gloves and neck were cast in a soft silver-tinted silicone by Helen Rowe and Alex Whathey. In Kasey's helmet, a small button was placed in the chin so that the actor could activate the blue mouth LEDs in time with the dialogue. While it originally took 45 minutes to dress a Cyberman, by the end of shooting the actors had the process down to 10 minutes. For an early test and during a shoot, Rob Mayor of Millennium supervised the Cyberman costumes, assisted by Pete Hawkins, Lotte Haksvig, Lauren Wellman, Charlie Bluett and John Moore.

The tone meeting for Block Three was held on Monday 3 October. On Monday 24 October, the main crew on *The Girl in the Fireplace* [2006 – see page 38] split into two teams, one to recce locations for Block Three. During production, the episodes were referred to as *Parallel World* Parts 1 and 2. By the end of October, Part 1 had been renamed *Rise of the Cybermen*. Part 2's title, *The Age of Steel*, was not decided until later. The story originally ended

with the Doctor being left with five minutes of energy to allow the TARDIS to cross boundaries between universes; this was enough to get back to Rose's Earth, collect Jackie, take her back to the parallel Earth and reunite her with Pete while Rose continued to travel with the Doctor. Davies then had second thoughts about this; it would mean that Mark



Gatiss' script for the following story, *The Idiot's Lantern* [2006 – see page 112], would need to start with Rose knowing that she would never see her mum again and – knowing already that Rose would end up on the parallel Earth in *Army of Ghosts/Doomsday* – this felt wrong. By losing this element, Jackie could also be used in the storyline *I Love the Doctor* (which would become *Love & Monsters* [2006 – see Volume 53]).

The shooting script for *Parallel World* Part 1 was prepared on Tuesday 25 October. When the TARDIS went out of control, the 'six oxygen masks unravel from the roof, like an aircraft!', and the glass column at the centre of the console was referred to as the 'time rotor' as it had been many times in the series' history. An earlier version had seen the rotor shatter as the TARDIS crash landed.

The script indicated that the headline of the alternative *Evening Standard* for 1 February was 'Royal Bigamy Shock'. Mickey speculated that Tony Blair was possibly never elected as Prime Minister as he had been on 2 May 1997. Pete Tyler was described as being 'smarter than he was [in *Father's Day*], though somehow, always a bit dishevelled' as he advertised 'New Cherry Lite Vitex' – Vitex being the name of his health drink in the earlier episode.

## Connections: Cyber catchphrase

► Lumic's proclamation of "excellent" is a homage to the Cybermen of the 1980s when, from *Earthshock* [1982 – see Volume 35] onwards, the exclamation

became something of a catchphrase for their leader.





The opening titles were originally to come after Rose sees her father's advertisement.

The Tylers' lavish house was 'an Art Deco world'. Jackie commented that she was supposedly born the same day as Cuba Gooding Junior, who was born on 2 January 1968. It was noted that 'everyone wears, including Pete – a bluetooth-type ear attachment, on both sides of the head, on each ear'. Later on, when Lumic probed Jackie's mind, the ear pod extension formed 'the exact shape, a prototype of a Cyberman's ear-handles'.

## Steel giants

**L**umic's Zeppelin also had 'That Art Deco feel' and it was here that John Lumic was revealed as 'A 60 y/o man in a wheelchair... The chair houses a fearsome life-support system – not too sci-fi, still part of the real world; oxygen tanks, ventilator... A cold glint in his eye, he's a hard bastard.' Mr Crane was '50, a shaven-headed, mocking-smiled East End thug in a smart suit'. It was noted that the homeless were 'the only people not wearing bluetooths' and of these Morris was 'only 30, but long term homeless, though with a dignity about him'. Jake Simmonds was described as '20, but punky'. The pantechnicon that the homeless were lured into was described as: 'The inside of the truck is shining white. Steam wafting out. A glimpse of stainless steel compartments inside – like industrial

kitchen units. Food!... Inside, in the whiteness, the others can be seen, scooping up handfuls of chips.'

When the Doctor followed Rose, the script noted this was 'no surprise to Mickey, but all the same, it hits him in the guts. He's actually upset, as he turns and runs away.' The President was '50s, clever, weary' while Rita-Anne was '65, blind, with dark glasses, white stick (and ear pods)'. Mickey's alter-ego was named Ricky, the name which the Doctor had used to rile him during the previous series since *Aliens of London/World War Three*. The Preachers' van in the script was specified as white while Mrs Moore was '45, but tough and feisty'. The reference to the homeless being gathered like the Child Catcher related to the character from the 1968 film *Chitty Chitty Bang Bang* who lured children into the back of a caged cart and drove them away.

The script described the Cybermen as 'tall, steel giants. Impassive metal faces. Hints of Art Deco in their design. Cyberman after Cyberman after Cyberman, as many as possible' and noted they spoke in a 'strange, flat voice'. When the Cybermen killed people, one method had originally been a karate chop; Davies favoured a discharge of energy from their hands – seen in serials like *The Tomb of the Cybermen* – but via physical contact with the victim. Having Cybermen grabbing the neck was vetoed in case children imitated this, so the script indicated 'In one, fluid movement, the Cyberman lifts up his hand, places it on the President's shoulder, in a pinch (NB, NOT throttling the neck; clearly a shoulder-pinch) – Electricity sizzles around the President's head, and

### Connections: History lesson

▶ When the Doctor comments that in "our universe" the Cybermen began on an "ordinary world like this" he is referring to Earth's twin world Mondas as established in *The Tenth Planet* [1966 – see Volume 8].



**Left:** Jackie checks her pods.





**Right:**

Lumic intends to live forever.



he screams, as he dies'. Originally, Jackie ducked into a cupboard to escape the Cybermen: 'tiny, cramped, full of mops and stuff – she throws herself in, closes the door, crouches on the floor, hiding, crying.' The Cybermen's mantra of "delete" echoed contemporary computer terminology for removing unwanted files.

A planning meeting was held on Wednesday 26 October. The shooting script for *Parallel World Part 2* was issued on Thursday 27. To make the technical execution of the van scene with Mickey and Ricky easier, the script noted, 'If it helps the Mickey/Ricky split-screen, then Ricky & Jake can be in the front... leaning over the seats to talk to the Doctor, Rose, Mickey & Pete in the back.' In places, the script still referred to Lumic as 'Lumic Senior' and 'Jacob Lumic'.

Although specifying that Ricky should be killed, the stage directions indicated that the audience should not be able to tell if this was Ricky or Mickey. The Cyberfactory was described as 'a Satanic Mill, all smoke and noise', and, looking down on it, were 'the Doctor, Rose, Mickey, Pete, Jake, Mrs Moore... they stand there like heroes, framed against the night, the Right Stuff', again echoing references in *Boom Town* [2005 – see Volume 50] and *School Reunion* [2006 – see page 6]. When

the Doctor wished Mickey good luck, the stage directions noted they were now 'old friends, who've seen so much together'. As Mickey walked on, he was 'scared. But can't help another look back. The Doctor is just hugging Rose, goodbye, "good luck". Mickey turns for the last time, walks away. Always left out. But determined to do his best.'

## Broken ankle

**T**he deactivated Cybermen stored in the cooling tunnels echoed an element of *The Invasion* where a Cyberman army was hidden in London's sewer system, as well as the icy cells of *The Tomb of the Cybermen* [1967 – see Volume 10]. The Cybercontroller was 'immobile in a Cyberthrone. Pipes and cables plumbing him into the chair, the walls. With his own personal guard of Cybermen. The top of its head is exposed brain matter. The voice is booming; still Lumic, only half-treated as Cyberman. This upgrade keeps some of the emotion, the power, the contempt.' Originally, the Cybercontroller was to enter with 'a Cyber POV of a horrified Doctor, Rose, Pete... FX scrolling with heart monitor, text'. A Cybercontroller had appeared in *The Tomb of the Cybermen* and returned in *Attack of the Cybermen* [1985 – see Volume 40].

During his goodbye to Mickey, the Doctor jokingly called him "Mickey the idiot" as he had done since *Aliens of London/World War Three*. The final scene had Mickey commenting that he once saved the universe with a big yellow truck in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]. The story opened on Day 9 and ran through Night 9, with the TARDIS arriving in Jackie's flat on Day 10.

On Thursday 27 October, casting director Andy Pryor auditioned Freema Agyeman who was being considered for



the roles of either Esme in *Rise of the Cybermen/The Age of Steel* or Adeola in *Army of Ghosts/Doomsday*. Continuing rewrites meant that the Preachers became more interesting as a group of amateurs, so Esme was dropped; some of her material was given to Mrs Moore.

Of the guest cast, Harper wanted Roger Lloyd Pack – best known as Trigger in *Only Fools and Horses* – to play Lumic; Pack had appeared as David Tennant's father in the 2005 film *Harry Potter and the Goblet of Fire* and was keen to accept the *Doctor Who* offer. A week later, Pack fell down stairs and broke his ankle which – fortunately – wouldn't affect his wheelchair-using role; this he based on US defence chief Donald Rumsfeld, whom he saw as a self-righteous power-hungry figure. Don Warrington played the President; best known for *Rising Damp* and *C.A.T.S. Eyes*, Warrington had been the legendary Time Lord Rassilon for Big Finish's *Doctor Who* audio plays since *Seasons of Fear*, recorded in January 2001. Colin Spaul, whom Harper had cast as Lilt in *Revelation of the Daleks*, was Mr Crane; the actor and director had known each other since childhood. Playing Jake Simmonds, CBBC presenter Andrew Hayden-Smith had been directed by Harper as Ben Carter on *Byker Grove*. Mrs Moore was played by Cardiff-based actress Helen Griffin who had helped out at readthroughs of earlier episodes (notably standing in for Camille Coduri on *Father's Day*) and was greatly liked by the BBC Wales team.

For the Cybermen voices, the crew turned to Nicholas Briggs who had provided the Nestene and Dalek voices for the 2005 series, and had voiced the Cybermen in numerous Big Finish projects since *Sword of Orion* recorded in May 2000. Harper told Briggs that he found the earlier Cyberman voices too theatrical and

wanted something clear and rich which didn't sound like *Star Wars'* Darth Vader. Davies and Harper both liked the buzzing Cybermen voices from the *The Moonbase* [1967 – see Volume 9] and *The Tomb of the Cybermen*, and Briggs offered 11 different examples on a recording using his ring modulator. Davies selected the seventh option based on a setting similar to *The Invasion* which producer Phil Collinson suggested could be made a little deeper. Harper originally liked a very gravelly voice which Briggs had planned to use for the Cybercontroller, but this was not the one that Davies wanted.

The *Daily Mirror* reported that Pack was playing Lumic on Wednesday 26 October, and two days later on CBBC, Hayden-Smith confirmed that he would be away for a few weeks on *Doctor Who*. Kasey's fitting of the Cyberman outfit at Millennium was covered by *Doctor Who Confidential* on Friday 28 October. Harper's schedule was arranged so that the Cybermen would not be required en masse for the first weeks of recording. Pink rewrites on Monday 31 October covered the Part 2 scenes of the Doctor finding Rose and Pete captured, and the escaping trio getting onto the ladder. ■

#### Below:

The Cybermen revealed! Nicholas Briggs provides the voice, and Paul Kasey is in the suit.





# Production

**T**he start of the week was spent on location work at recognisable venues in London. The Cardiff team left for London on the morning of Tuesday 1 November to record by the Thames from 7.30am to 7.30pm. A prop copy of the *Evening Standard* was prepared for Mickey, and Pete's advertisement was recorded as a greenscreen effect. The morning work began, *The Sun* reported that Shaun Dingwall was returning, and the paparazzi were on hand taking photographs. While the main unit worked with Tennant, Clarke and Billie Piper, and were visited by BBC controller Peter Fincham, a second unit helmed by Phil Collinson took shots of Battersea Power Station and the MI5 building. Clarke now had a more severe haircut, having been locked into the same style for earlier episodes for continuity reasons, and Mickey's new look perhaps indicated a passage of time since *The Girl in the Fireplace*. Recalling Douglas Camfield's work on *The Invasion*, Harper wanted the Cybermen to move with military precision... akin to the



**Right:**

The unstoppable march of the Cybermen.



goose-stepping hammers in the 1982 semi-animated musical *The Wall*. While the crew worked on the final two-part story of the series the next day, back in Cardiff, *Doctor Who Confidential* covered choreographer Ailsa Berk drilling 22 prospective Cybermen actors, made to march in time to a soundtrack of metallic stomping. Berk worked closely with Harper to come up with a new form of movement for the re-imagined creatures, and also gave the actors (who had initially been auditioned in a routine wearing Auton masks) spatial relationship exercises because of the limited vision they would experience in the headpieces. For some of the marching sequences, when it was realised that peripheral vision in the masks would be poor, thin elastic bands were wound around the performers' wrists so that by keeping the tension steady, they would stay in line and in step.

Back in Wales on Thursday 3 November, Tennant and Piper recorded



A man with dark hair, wearing a dark blue hoodie, is shown in profile, reaching out with his right arm to touch the mechanical arm of a Cyberman. The Cyberman's arm is silver and blue, with a complex joint mechanism. The background is a blurred outdoor setting with green foliage. The lighting is soft, highlighting the textures of the hoodie and the metallic surfaces of the Cyberman.

'THE CYBERMEN ACTORS WERE  
MADE TO MARCH IN TIME TO A  
SOUNDTRACK OF METALLIC STOMPING.'





**Above:** Mickey joins Jake in the battle against the Cybermen.

an insert for *Children in Need* at Unit Q2 with a second unit while the main unit was joined from 11am to 10pm at Talygarn Manor, a former rehabilitation centre, by *Doctor Who Confidential* to cover the scenes where Mickey and Ricky meet, and to interview Clarke, who was recovering from food poisoning. For the scene with both versions of Clarke, the actor first acted out the scene as Mickey with Ricky's lines read in off stage; the cameras were then locked off as Clarke changed costumes to appear as Ricky, this time reacting to a pole placed where he had previously been sitting as Mickey. Carey Hartley doubled for Clarke in some shots of both characters. Hayden-Smith and Griffin practised gun stripping with Faujja Singh of the armourer Bapty & Co (the Preachers originally had energy weapons designed by Matt Savage, but Davies was uneasy when he saw that the final props looked like recognisable weapons), and scenes of the Preachers' LDV 400 van at night were recorded with blacked-out windows. This vehicle and Mr Crane's Mercedes-Benz Actros pantechicon were both provided by Vehicles in Vision. Meanwhile, the first of two days fitting Cyber-suits to actors

began at Millennium; not all actors were of a close enough size to Kasey while others found wearing the suit too restrictive.

After a dubbing session, Tennant and Piper re-joined recording on the evening of Friday 4 November where work had been scheduled from 11am to 10pm. Clarke had problems driving the Preachers' van, which prompted props man Trystan Howell to later stick L plates on it as a joke. That same day, *The Sun* ran an item on the London location work, while Davies and Gardner were in France to launch the series on France 4 on Saturday 5 November.

## Ear pods

**T**he TARDIS scenes on Monday 7 November only required the three regulars (with Tennant updating his *Doctor Who Video Diary* during work from 10am to 9pm), and recording planned for Saturday 12 was dropped. The scheduled recording from 10am to 9pm on Tuesday 8 November to complete the scenes by the Thames – using the Riverfront Arts Centre which resembled the South Bank – was effectively rained off, with *Doctor Who Confidential* present to talk to Clarke again. Dingwall also had a fitting session for his ear pods over lunchtime; these would cause problems during production as they had a tendency to fall out. Also on Tuesday 8, associate producer Helen Vallis spoke to the *Confidential* crew about the new series.

Tennant and Piper were not required for work on the Zeppelin flight deck set at Q2 on Wednesday 9 or Thursday 10 November (when work was planned from 9am to 8pm), while Wednesday was the first day that the Cybermen were used. The Cyberman in question was played by extra Rauri Mears, while stuntman Paul Kennington performed the punch into



the transmitter control under supervision of stunt arranger Abbi Collins. *Doctor Who Confidential* was present for this key scene, and when Mickey entered the control room, Clarke promised Peter McKinstry, one of the concept designers, that he would look at his design picture on the wall. The same day, blue rewrites were issued for the script covering Jackie complaining to Pete about her birthday banner, the Doctor agreeing that he and Rose should visit Pete, the pair watching the Tylers' mansion, the Doctor at the computer terminal, Pete asking about Torchwood, the Cybermen's arrival and – from Part 2 – Mrs Moore and the Doctor in the tunnel of newly activated Cybermen.

A photoshoot of Mears in his Cyber-suit took place on Thursday 10 November; in comparison to the secrecy around the Daleks the previous autumn, the Cyberman image was released immediately since the creatures would soon be out on

location. Other Cybermen fittings took place that day, and some of Lumic's dialogue for *Rise of the Cybermen* was recorded. A camera was attached to the front of Lumic's wheelchair for some shots; at one point this was accidentally crashed by Howell and had to be hastily repaired. On the morning of Friday 11, various papers, including *The Times* and *Daily Express*, covered the return of the Cybermen.

The *South Wales Echo* covered the riverfront work from 3.30pm on Friday 11 November, and production continued to 2.30am in the rain at Newport's Uskmouth Power Station (which boasted a similar chimney to Battersea Power Station), attended by BBC Worldwide and *Doctor Who Confidential* who interviewed

### Connections: What direction?

► On entering the factory, the Doctor comments of the three possible routes: "Above, between, below." This is a reference to a rhyme on how to enter the Dark Tower, as seen in *The Five Doctors* [1983 – see Volume 37].



**Below:**  
Escaping the  
Cybermen.





## Connections: A dog's life

► When Mickey likens himself to being “the tin dog”, he is referring to the robot dog, and one time companion of the Doctor, K9, whom Mickey encountered in

*School Reunion*

[2006 – see page 6].



Collinson, visual effects supervisor Dave Houghton and location manager Gareth Skelding. It had originally been planned to record the Cyber Factory interiors here as it was believed that the station would be shut down for six hours; however, with the autumn cold snap, power was in massive demand and there was no shut-down.

The exteriors were the first

major scenes with Kasey and the other nine Cybermen, and it was now that Berk realised the full limitations of visibility for the actors. Large dressing gowns were used to keep the Cybermen warm between takes. Tennant was not available as he was recording his scenes for the interactive story *Attack of the Graske* at Q2. The same day, a yellow rewrite was issued for Part 2 covering the establishing of the Cyber Factory and the Cybercontroller's demise.

Scripts were now circulating for the final two-part story of the series, and rumours about the series' climax started to appear in the press. On Saturday 12 November the *Daily Mirror* claimed that Piper was leaving the series saying that she didn't want to be typecast; the BBC declined to comment. The same day, the *Daily Star* claimed that Tennant would be using his native Scots accent as the Doctor. On Sunday 13 November the *Daily Star* stated that Piper had laughed off rumours that she was leaving.

Recording from 3pm to 2am on Monday 14 November took place on the tarmac of Veritair Aviation Limited at Cardiff Heliport which offered a skyline unobscured by buildings, suitable for the Cyber Factory roof. For the rope ladder scenes, Collins supervised the stunt work for which safety wires were worn, and

wind was simulated using large fans.

Clarke and Hayden-Smith kept giggling because on several takes of their attack on the Zeppelin guards, the guards' ear pods popped out; these props caused problems, impairing actors' hearing during takes.

Between 2pm and 1am on Tuesday 15 was spent at the paper mill which had featured in *Rose* [2005 – see Volume 48] and *New Earth* [2006 – see Volume 51] for sequences including the escape from the factory.

The Riverside sequences were completed from 1pm to midnight on Wednesday 16, followed by work on the final two-part story. When Tennant, Piper and Clarke completed their scenes they returned to Q2 to take part in a photo shoot for BBC Worldwide, along with Joe White who played a Cyberman in this session.

## Video diary

**T**hursday 17 November saw the crew working from noon to 1am at a private house at St Nicholas near Cardiff, which appeared as the interior and exterior of the Tylers' country mansion and had been found just a fortnight earlier; Pete's car was a Lexus LS 430. For work inside the building, the crew had to wear blue protective footwear at all times. Berk was present to coach the Cybermen, and Clarke did some dubbing at lunchtime. Harper wanted 100 extras for the party scenes, but assistant director Lynsey Muir cleverly choreographed a smaller number to look like a large crowd. Tennant and Piper were not scheduled to work this day, and at 6.45pm turned on the Christmas lights in Cardiff. Recording the event for BBC Worldwide's *Doctor Who Video Diary*, Tennant arrived first while Piper was trapped in traffic on the M4. The grand switch-on was also covered by the local BBC news magazine, *Wales Today*.





Work at St Nicholas continued for some days through fog, snow, rain and wind, with Rockwood Animals providing a Yorkshire terrier called Tinkerbelle to play 'Rose' from 2pm to 1am on Friday 18 November, the same day that the *Daily Mirror* announced that Piper had been offered a role in both ITV1's adaptation of Jane Austen's *Mansfield Park* and an unspecified BBC project. That night, viewers had their first look at the new Doctor during *Children in Need*. This caused the *Sunday Mail* to run a piece about the Doctor's English accent on Sunday 20, the same day that Piper appeared live on the first edition of *OFI Sunday*, an ITV1 talk show hosted by her estranged husband Chris Evans, in which she discussed her Rose action figure.

While a second unit recorded material for *Army of Ghosts* and covered the *Rise of the Cybermen* shots of the Doctor at the computer terminal from 2pm to 1am on Monday 21 November, the main unit recorded around the St Nicholas estate. In the afternoon, Tennant recorded material for the children's charities of

the Ragdoll Foundation and Save the Children at 2pm. *Doctor Who Confidential* was on set from 3pm to 2am on Tuesday 22 covering the Cybermen smashing their way into the house through prop toffee-glass windows, with BBC Radio Wales also in attendance and BBC Radio Wiltshire carrying an interview with Briggs in *The Afternoon Show*. This was the first day that Briggs performed the voices on set (much to the confusion of first assistant director Susie Liggat, who attempted to record takes without him), although the dialogue would be re-recorded, at a faster pace, in post-production. Briggs delivered the lines in a monotone akin to that of *The Moonbase*, and also read in Lumic's dialogue. Collins supervised stuntmen Paul Kennington and James O'Dee smashing the windows; this took three hours to complete, with Tennant himself covering the action on his camcorder. The temperature was freezing and a mist settled across the

#### Above:

Director Graeme Harper oversees the sequence of the Cybermen smashing through the windows at the Tylers' party.

#### Connections: Time War

▶ The Doctor makes a reference to the Last Great Time War, explaining that with the death of the Time Lords, travel between different realities is now considerably more difficult.





## RISE OF TH



**Above:** Lumic is upgraded to become the Cybercontroller.

**Inset:** Paul Kasey takes a break from leading the Cybermen into victory.

lawn outside for the exterior scenes; one actor had a cold, and ended up sneezing inside his Cyber-helmet. Back at London's Centre House, Julie Gardner recorded an interview for *Doctor Who: Regeneration*.

The fifth day on the estate was Wednesday 23 November with recording from 2pm to 1am. A second unit recorded shots of Cybermen killing guests while the main crew handled exteriors, during which time there was a light fall of snow; Shelly Benison doubled for Griffin in action shots for the Preachers' van. In long shots, the Cybermen marched in unison by having their arms connected together by elastic bands. The set was visited by Jason Arnopp from *Doctor Who Magazine* and a team from *SFX* magazine who interviewed cast and crew. The weather conditions meant that the schedule for 1pm to midnight on Thursday 24 had to be revised at short notice. Work began as snow started to fall at the Veritair airstrip for the

Zeppelin arrival, and was then supposed to have moved to Cardiff's Victoria Park Playground for a scene where, on their way to the factory, the Doctor's party finds and disconnects a Cyberman which has remembered that it was called Kerry (later renamed Sally). Instead, the crew returned to the estate for further recording, including a curtailed escape scene at the start of Part 2 where the van was originally to dodge the Cybermen. It was on this day that Tennant featured in an interview in the *Daily Record* and headed the 'Hot 100' in the industry newspaper *Broadcast*. He also made another entry in his *Doctor Who Video Diary* during one of the blizzards that plagued the unit. The *Confidential* crew also recorded more interviews on Thursday 24, speaking to Julie Gardner, Russell T Davies and director Euros Lyn.

Work in the control centre of the Cyber Factory between noon and 11pm on Friday 25 November was covered by



*Newsround*'s Samantha Beddoes, while James Rampton from *National Listings* interviewed the production team about the Cybermen's return. That day, green rewrites were issued on Part 2, covering the Doctor's party watching the hypnotised Londoners, Rose mentioning the Cyberman head in van Statten's museum in *Dalek*, the Doctor's confrontation with the converted Lumic, and rewriting the deferred playground sequence; this scene now featured the Doctor and Mrs Moore after they emerged from the tunnel of Cybermen, which is where Mrs Moore had originally been killed. Greatly impressed by Helen Griffin, Davies now wanted her character to survive a little longer.

## Tunnel scenes

**W**hile Piper was released for the weekend, Tennant attended second unit recording for the tunnel scenes from 11am to 10pm on Saturday 26 November, alongside more scenes in the control centre. Pack recorded Lumic's dialogue to be heard over the radio in other scenes. Spauld wore a jerk rig for his death scene, and Kasey played the Cybercontroller. While rehearsals began for the concluding two-parter on Monday 28 November, from 11am to 10pm the main unit covered exterior scenes in Cardiff with Collins supervising the stunt driving of the Preachers' van by Derek Lea. A fake road sign for Waterton Street in the London Borough of Southwark, SE15, was erected on Compton Street. For these scenes, Mickey's grandma was played by Mona Hammond whom Harper had directed in one of his first TV plays. The crew then moved on to concentrate on the final two-part story for the rest of the week.

A few isolated days were subsequently spent on Episodes 5 and 6. Cardiff location

work resumed on one of the coldest nights of the year from 3.30pm to 2.30am on Monday 5 December when recording was attended by both BBC Worldwide and a crew from *Blue Peter*. It was agreed that presenter Gethin Jones could play a Cyberman for the first scene of the evening. Of the regulars, only Tennant was required to record tunnel scenes in a mountainside ex-nuclear bunker from 2.30pm to 1.30am on Tuesday 6 December, while his colleagues worked on *Army of Ghosts/Doomsday* with the second unit. That evening, a cast and crew screening of *The Christmas Invasion* was held at the Zync Bar in Cardiff.

On BBC One's *Friday Night with Jonathan Ross*, Ross jokingly claimed that he would be appearing as a Cyberman in the new series.

Shots of Mickey and Ricky evading the Cybermen were recorded near Sovereign House on Imperial Way close to Q2 through to 7pm on Thursday 15 December. The final day of recording on *Doctor Who* before Christmas was Friday 16 December and only required Clarke

### Below:

Billie Piper and David Tennant are ready for their close-ups.





## Connections: Sacrifice

► To allow the TARDIS to be re-powered, the Doctor enfuses a green crystal component of the TARDIS with his own personal energy, and claims that "I just gave away 10 years of my life. Worth every second."



of the regular cast between 9am and 8pm; Tennant had returned to London where he recorded an edition of *Ready Steady Cook* with his father and embarked on numerous publicity interviews. Clarke did some dubbing in the morning and Pete Tyler's advertising poster was recorded at Q2 before Ricky's death scene – originally planned for Monday 5 December – was recorded

on location at Newport Docks, covered by *Doctor Who Confidential*. Clarke's stunt fall onto a mattress was supervised by Collins, and the scene was recorded twice as a split-screen piece. Next day, *The Sun* incorrectly claimed that the script had been rewritten to accommodate Pack's injury.

Over the period where production was stood down for Christmas, actress Sophia Myles (from *The Girl in the Fireplace*) and writers Toby Whithouse and Steven

Moffat were interviewed in London by the *Confidential* team on Thursday 22 December. Similarly in the New Year, chats with Julie Gardner, director James Hawes, script editor Helen Raynor, visual FX producer Will Cohen and *Doctor Who Magazine* editor Clayton Hickman were recorded on Tuesday 3 January 2006.

It had been planned that the Cyberconversion chambers and corridor scenes would be recorded after the Christmas break on Wednesday 4 January, but the loss of the scheduled location in mid-December meant this was deferred.

Saturday 7 saw Tennant and Piper recording from 8.30am to 7.30pm in Mount Stuart Square in Cardiff Bay – seen in *Attack of the Graske* – which was dressed to look like London. Davies attended recording, as did *Doctor Who Confidential* who interviewed Tennant and Muir. Mike Collins, principal artist for the *Doctor Who Magazine* comic strip since 2005, also met with Davies and Collinson as recording was conducted directly outside his office.

A Stella Artois brewery at Wilcrick was used for the deferred corridor and upgrade chamber sequences from 10am to 9pm on Wednesday 11 January, with lager production at the pungent vats halted for the day. Tennant was not required, and the same day saw *Blue Peter* featuring Murray Gold's work as part of its Music Masters competition. Most of Thursday 12 was spent on *Army of Ghosts*, but the day's last scene through to 8pm was the *Age of Steel* alleyway sequence recorded around Womanby Street in Cardiff. Because another planned location had fallen through, Friday 13 saw the crew back at RAF St Athan, used in *The Empty Child/The Doctor Dances*, this time for recording of the factory roof scenes with Collins supervising Kennington as the Cybercontroller alongside greenscreen



### Below:

The President and Jackie become agitated by the lack of canapés.





work through to 7pm. On Saturday 14, Tennant was present at the Royal Lyceum in Edinburgh to celebrate its centenary, while *The Sun* printed photographs of the Cybermen taken during location work. The final planned piece of recording for the story was the scene in Jackie's flat, recorded at Q2 from 8am on Wednesday 18 after a day's work on *Army of Ghosts*.

While it was planned to lock the edits of *Rise of the Cybermen/The Age of Steel* in the first week of February, subsequently both episodes were extended slightly. A yellow rewrite on Monday 13 February added a new pre-credit sequence to *Rise of the Cybermen*; this brought the appearance of a Cyberman (though kept indistinct) up to the start of the episode, and added a new character, Kendrick: 'a scientist in white coat... mid-40s.' There were green rewrites on Thursday 16 when the news studio scene was added. Although the script noted this was from 'Network News (channel ident to be cleared)', the final

version came from 'IE24' and referred to the Torchwood Institute.

The new pre-credit scene was recorded by Harper and a second unit between 10am and 3.30pm on Saturday 18 February near the main unit shoot on *The Idiot's Lantern*. In addition, Pack recorded some more dialogue and footage for the news report. Pick-up shots of Kendrick were recorded at Q2 around 12.30pm on Wednesday 22. A goldenrod rewrite on Monday 6 March added the news studio scene in *The Age of Steel* as well as extending Lumic's voice-overs during the upgrade demonstration. These items were recorded as pick-ups at Q2 from 2pm to 8pm on Thursday 9 and included the newsreader sequences, a close-up of Rose's mobile, close-ups in the upgrade chamber, and the van driving off at the end.

#### Left:

The actors inside the Cybermen found it difficult to see.

## Ultimate upgrade

Gareth Roberts' scripts for the promotional Tardisodes to accompany *Rise of the Cybermen* and *The Age of Steel* were effectively written to make use of footage and images from the episodes along with new graphics and a voice-over; these were prepared on Wednesday 25 January 2006. The first Tardisode ran to 53 seconds and was a message from Gemini to the Preachers relaying information about Cybus Industries with various graphics and elements of the finished episodes. The company was established in 1982, had a \$78 billion profit by 2001, and in 2004 a South American state reported that there were 265,000 people missing. When the Ultimate Upgrade project was announced, a female voice suppressed that of Gemini declaring, "Cybus Industries, working for you." In the script, other events for Cybus were '1985 - Co-Founder Dies



Mysteriously', '1991 – Cybus Products Flood Market' and '1996 – Cybus Swallows All Competitors'. The Cyberman advancing on the camera was reaching out in classic 'Roger Cook victim' fashion, in reference to ITV's consumer investigation programme *The Cook Report* which often had interviewees trying to cover a camera lens. A shot of Ricky was recorded on an alley off Newport Road in Cardiff on

Wednesday 1 February, with viewers meant to believe they were watching Mickey. The original script for this item was the Cybus daily download complete with joke ("What did one hat say to another hat? I'll go on a head!"). The second 42-second Tardisode was an order from Lumic to all his factories to begin conversion to Cyberform with a graphic showing the process and extracts from *The Age of Steel*. ■

## PRODUCTION

**Tue 1 Nov 05** Lambeth Pier, Lambeth Palace Road, London (Embankment/Riverbank); Battersea Power Station, London (Battersea Power Station/Cyber factory); MI5, London (MI5)

**Thu 3 Nov 05** Talygarn Manor & Country House, Nr Pontyclun (Int Pantechnicon/Ext Derelict Streets/Int Preachers' Van/Preachers' Hide-Out/Kitchen)

**Fri 4 Nov 05** South-Side Roath Dock, Cardiff Docks (Int Pantechnicon/Ext Derelict Streets/Derelict Area); Various roads, Cardiff Docks (Int Peachers Van)

**Mon 7 Nov 05** Unit Q2, Newport: TARDIS

**Tue 8 Nov 05** Riverfront Arts Centre, Bristol Packet Wharf, Newport (Riverbank)

**Wed 9 Nov 05** Unit Q2: Zeppelin: Flight Deck

**Thu 10 Nov 05** Unit Q2: Zeppelin: Flight Deck/Boardroom

**Fri 11 Nov 05** Uskmouth Power Station, West Nash Road, Newport (Ext Cyber factory: Yard)

**Mon 14 Nov 05** Veritair Aviation Limited, Cardiff Heliport, Cardiff Bay (Cyber factory: Roof/Rope Ladder)

**Tue 15 Nov 05** Unit 7, Ely Papermill, Sanatorium Road, Cardiff (Rundown Street/Cyber factory: Stairwell); Papermill Road, Canton, Cardiff (Bridge Street)

**Wed 16 Nov 05** Riverside Theatre, Newport (Riverbank/Embankment)

**Thu 17 Nov 05** St Nicholas, nr Cardiff (Tylers' House: Downstairs Area/Int Preachers' Van/Ext Tylers' House: Grounds/Garden)

**Fri 18 Nov 05** St Nicholas (Tylers House: Bedroom/Downstairs Area Hallway)

**Mon 21 Nov 05** St Nicholas (Tylers' House: Downstairs Area/Ext Tylers' House: Garden)

**Tue 22 Nov 05** St Nicholas (Tylers' House: Downstairs Area/Ext Tylers' House/Garden)

**Wed 23 Nov 05** St Nicholas (Tylers' House: Downstairs Area/Cellar/Ext Tylers' House: Garden/Grounds)

**Thu 24 Nov 05** Veritair Aviation Limited (Airstrip); St Nicholas (Tylers' House: Garden/Grounds/Downstairs Area)

**Fri 25 Nov 05** Unit G12, Bridge Road, Trefforest (Cyber factory: Control Centre)

**Sat 26 Nov 05** Unit G12 (Cyber factory: Control Centre/Cooling Tunnels)

**Mon 28 Nov 05** Compton Street, Grangetown, Cardiff (Rundown Streets/Streets); Clarence Embankment, Cardiff Bay/Hamadryad Hospital (Int Preachers' Van/Terraced Street)

**Mon 5 Dec 05** Clarence Embankment/Hamadryad Hospital (Ext Preachers' Van/Terraced Street); Grangemoor

Park, Off Cardiff Bay Retail Park, Cardiff Bay (Ext Cyber factory: Wasteland)

**Tue 6 Dec 05** Brackla Bunkers, Brackla, Bridgend (Cooling Tunnels/Cyber factory: Corridor)

**Thu 15 Dec 05** Imperial Way, Newport: Ext Shopping Street

**Fri 16 Dec 05** Unit Q2: Embankment/Greenscreen; South Dock, Newport Docks, Newport (Int Pantechnicon/Derelict Streets/Shopping Street/Alleyway)

**Sat 7 Jan 06** Mount Stuart Square, Bute, Cardiff Bay (Shopping Street)

**Wed 11 Jan 06** The Brewery, Wilcrick, Magor, Monmouthshire (Cyber factory: Corridor/Upgrade Chamber)

**Thu 12 Jan 06** Loudoun Square, Bute Street, Cardiff Docks (Alleyway)

**Fri 13 Jan 06** Unit 878 Picketson Site, RAF St Athan, Barry (Ext Cyber factory Roof/Ladder)

**Wed 18 Jan 06** Unit Q2: Jackie's Flat

**Sat 18 Feb 06** Gwinnutt Ltd Electrical Engineers, Foreshore Road, Cardiff (Industrial Location/Non Descript Location)

**Wed 22 Feb 06** Unit Q2: Industrial Location

**Thu 9 Mar 06** Unit Q2: Cyber factory: Control Centre/Newsroom/Upgrade Chamber; Road, Newport (Street)



# Post-production

**C**GI elements included the Zeppelins (using aerial shots of London recorded for *Aliens of London/World War Three*), placing St Paul's Cathedral into the Cardiff street scenes, the lethal energy of the Cybermen and the destruction of the Cybermen by the TARDIS crystal. The factory explosion montage reused some elements of model work from the Nestene lair destruction in *Rose*.

Until the final music was recorded, Graeme Harper used previous Murray Gold scores as a temporary track for the rough edit; Gold then devised a six-note theme for the Cybermen which appeared throughout the story.

Additional dialogue recording (ADR) took place on Wednesday 22 March. In dubbing *Rise of the Cybermen*, Jackie's comment that her ear pods were "solid platinum" became "diamond studded." Another dubbing change removed Pete's uncertain, "Oh, right, that's good... is that good?" at hearing the President had advanced their meeting. Dubbing changed Rose's comment that "Mickey's mum died when he was six" to "Mickey's mum just couldn't cope" when it was realised that Rose had referred to Mickey's mother being alive in *Rose*; this was recorded on Thursday 23 March. A change in the final speech omitted the Cyberman telling the Doctor, "Your information is redundant." For *The Age of Steel*, the Doctor's comment

**Above:**  
The future  
of mankind.



about trip systems in the cooling tunnels was added. Nicholas Briggs asked for the addition of a line about insurgents being put down in Lewisham, the area of London in which he was living.

A few cuts were made to *Rise of the Cybermen*. Originally, the Doctor commented, “The Time Rotor. It’s broken,” when inspecting the TARDIS console, and told Rose, “We’re not anywhere.” Looking at her father’s advert, Rose said, “Vitex, it worked.” “New Cherry Lite,” agreed Mickey. “But I could go and see him,” pleaded Rose, with the Doctor replying, “Look at me. Rose! *Look at me,*” and, “You’ve got to leave him alone, d’you understand?” When Jackie discussed Pete’s secretary with him, she asked, “And how is Booki?” “She’s fine,” said Pete. “I bet she is,” retorted his wife. Deleted were

## Below:

Kylie’s *Can’t Get You Out of My Head* was a big hit at the Cyber-disco.



Lumic’s orders to his captain: “Set the flight to automatic, then if you could leave me. Thank you.” Also trimmed was Mr Crane’s comment to the homeless that the food was “all from charity”. The end of this scene was cut; as Mr Crane appeared in Jake’s camcorder shot, he calmly told the young man, “And as for you, sunshine. Who ya gonna show that to? Newspapers? Television? Police? We own them all.” With this, Jake ran away across the rubble.

## First cut

Parts of the IE24 newscast were omitted, including, “The latest invention from John Lumic’s Cybus Industries has been the ferro-skin-synthesis, a means of applying metal prosthetics to human flesh... at the same time, the government has announced that the numbers of homeless on the streets of London has reached a record low...” and the Torchwood Institute’s claims that “male fertility rates are declining, while the average lifespan throughout the West is decreasing. The so-called Barren Earth Scenario has sent shockwaves throughout the scientific community...” Preparing to board Lumic’s Zeppelin, the President asked Pete, “Is there food tonight?” “Canapés,” replied Pete. “No one does proper food any more,” bemoaned the President. Lumic’s presentation to the President had two trims, deleting, “The mind can live on, suspended,” and, “A durable form, with greater strength, added longevity, and free from the weakness of mere flesh. Science has at last created immortality. Illness, age and disease will be things of the past.” At the end of the meeting, Lumic added, “And Peter, do enjoy the party,” with Pete replying, “Yes sir. Thank you sir,” as he left. The scene of Jake and Mrs Moore





approaching their base was changed, omitting Mickey's remark, "You've got guns," and Jake's reply, "Ricky, you gave 'em to us." When the Preachers saw both Mickey and Ricky, Mickey said, "I can explain. I think. Actually, no I can't." When the Preachers set out after Lumic's vehicles, Jake asked of Mickey, "What about him?" Ricky pushed dark clothes at Mickey, saying, "He can wear these... You're coming with us, you idiot. Cos if they start shooting, I could do with a double. You're taking the first bullet." When the Preachers opened fire on the Cybermen, Ricky asked, "Is it working? Did it stop them?" and the Doctor replied, "Don't count on it." The producer and director credits were superimposed over the opening TARDIS scene. There was no trailer for the next episode prior to the closing credits, just a 'To Be Continued...' caption.

In *The Age of Steel* the first cut was Rose's "don't you dare" when Ricky threatened to execute Pete, and in the subsequent conversation, Pete exclaimed, "I was broadcasting to you?! You're the Preachers? A bunch of idiots in a van?" "Hold on a minute, d'you mean...?" asked Ricky as realisation of Gemini's identity

dawned. The scene with Crane removing his ear pods was trimmed; turning to a guard, Crane asked, "Jackson, what's happening? What's he done? What has Lumic done? Jackson? Answer me!" When there was no reply, Crane looked around the yard and declared, "Right! Time I went freelance," as he ran over to the factory. When Crane confronted Lumic, the mogul called him "my old friend". Another minor cut was Mrs Moore's response, "Good team, Doctor!" after their escape from the Cybermen via the hatch.

When Rose informed the Doctor that Mickey has told them to head for the roof, the Doctor retorted, "Fat lot of good that is, it's like standing on top of a bomb..." "Doctor!" Rose replied, "Do what he says! Now come on!" Jake had extra dialogue on the Zeppelin, saying that Mickey seemed determined to kill them all. As the Cybercontroller fell back into the inferno, Pete originally said, "Trust me on this." As Rose and Mickey said goodbye, Mickey admitted, "I know I'm not good enough for you..." "Don't say that..." said Rose. "Well you said it often enough!" replied Mickey as Rose laughed, continuing, "But here. On this world. I will be." The last cut was to the final scene after Mickey has told Jake he is not replacing Ricky. "You never could. I'll never have another boyfriend like him," said Jake. "Okay. Definitely not replacing him," replied Mickey. This last exchange was removed at the request of Julie Gardner and Phil Collinson who felt that Ricky and Jake had not looked like a couple during the rest of the story, and hence it was a 'cheap joke'.

The finished episode began with a montage of *Rise of the Cybermen* with the cliffhanger forming the pre-credit sequence. The producer and director captions were shown over the van getaway. ■

**Left:**  
No way out!



# Publicity

- ▶ The two episodes were screened to the press as a compilation movie at the Apollo West End cinema, Lower Regent Street, London on Tuesday 2 May, attended by MacRae, Harper, Davies, Gardner, Collinson, Clarke, Coduri, Pack, Hayden-Smith and Gethin Jones.
- ▶ Roger Lloyd Pack spoke to BBC News on Tuesday 2, commenting, "The Cybermen are definitely more scary than they were... I am limited about what I can tell you. But I can say that I'm a baddie and I have a factory in which I capture people from London and upgrade their brains to Cyberman status."

- ▶ The *Daily Mail* ran an interview with Pack conducted by Cameron Robertson at the screening under the title *All the President's Cybermen* on Thursday 4 May, with Derek Robins quoting Davies about the serial in *The Sun* the next day.
- ▶ *Doctor Who* took the *Radio Times* cover for the second time in the 2006 series with an image of the Cybercontroller. *Heavy Metal* in *Doctor Who Watch* saw Matt Holyoak's photos introducing a Cyberman, Cybercontroller and Cyber-Leader and discussed the *Anatomy of a Cyberman* (with comments from Gorton, Kasey, Pack, Ed Thomas and prosthetics specialist Rob Mayor) alongside a MacRae interview from Nick Griffiths. Alison Graham selected the episode as one of *Today's Choices* with the first view of the Cybermen as her *Moment of the Week*. The BBC's in-house magazine *Ariel* included an 'interview' with Lumic, written by MacRae, to publicise the story. A commentary for the first episode with Harper, Gorton and Mayor was recorded on Wednesday 10 May.
- ▶ Programme 5 of *Totally Doctor Who* aired on BBC One at 5pm on Thursday 11; running to 27' 57" this featured Camille Coduri and make-up designer Sheelagh Wells among the studio guests (recorded on Wednesday 3 May); the show was rerun on CBBC







at 6.30pm on Friday 12 and Saturday 13 plus 1pm on Monday 14.

- ▶ On Saturday 13 May, *T4* previewed *Rise of the Cybermen*.
- ▶ On Monday 15 May, BBC Wales ran an item about the National Orchestra's work on *Doctor Who* while *Blue Peter* screened Gethin Jones' location report. In *Radio Times*, *Doctor Who Watch* saw Griffiths interview Clarke in *The Mick of Time*. Graham's *Moment of the Week* was Mrs Moore's attack on the Cyberman, and the show was selected as one of *Today's Choices*.

- ▶ Thursday 18 saw the transmission of *Totally Doctor Who* Programme 6 at the same time as usual; Camille Coduri and Andrew Hayden-Smith both featured as studio guests in the 27'38" programme which had been recorded with Programme 5. Paul Kasey and Rob Mayor then appeared the following week on Programme 7 (recorded on Wednesday 17 May).

- ▶ Noel Clarke appeared on *GMTV* on Friday 19 May, discussing his writing on *Torchwood* as well as his apparent departure from *Doctor Who*.

**Left:**  
*Radio Times* marks the return of the Cybermen.



# Broadcast



**Above:**  
Billie Piper  
smiles for  
the cameras.

- *Rise of the Cybermen* was broadcast 25 minutes later than scheduled because of the penalty shoot-out in the FA Cup Final, with BBC Three allowing a similar delay on *Doctor Who Confidential*. The episode gained outstanding ratings, coming sixth in the week's TV charts. Following this on BBC Three at 8.05pm (although scheduled for 7.45pm), *Doctor Who Confidential* offered *Cybermen*; the 27'23" programme was the second highest rated show of the channel for the week with an estimated audience of 780,000.
- With an optional commentary, *Rise of the Cybermen* was repeated on BBC

Three at 7.15pm on Sunday 14 May and at 9pm on Friday 19 May. The full version of *Rise of the Cybermen* was screened after the Sunday repeat while the 10'41" *Cut Down* edition appeared after the Friday transmission.

- *The Age of Steel* was scheduled earlier than usual due to the Eurovision Song Contest. The commentary for this episode, featuring Clarke, Coduri and Dingwall, was recorded on Monday 24 April. *The Age of Steel* rated second that day only to *Eurovision*. *From Zero to Hero* was the title of the 27'58" *Doctor Who Confidential* focusing on Mickey, screened on BBC Three at 7.25pm that evening.
- 0.6 million viewers caught the BBC Three repeat at 7pm on Sunday 21 May (the second-largest audience of the week for the channel) and then both *Rise of the Cybermen* and *The Age of Steel* were screened at 7pm and 9pm respectively on Friday 26 May. *From Zero to Hero* was repeated in full at 3.25am on Monday 22 May, while a 10'26" *Doctor Who Confidential Cut Down* repackaging had been screened after the Sunday and Friday repeats.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Rise of the Cybermen</b>	Saturday 13 May 2006	7.25pm-8.10pm <sup>1</sup>	BBC One	46' 03"	9.22M (6th)	86
<b>The Age of Steel</b>	Saturday 20 May 2006	6.35pm-7.25pm	BBC One	45' 52"	7.63M (15th)	86

<sup>1</sup> Broadcast 25 minutes later than scheduled due to over-running of the FA Cup Final



# Merchandise

**R**ise of the Cybermen/The Age of Steel was released on BBC DVD in *Doctor Who Series 2 Volume 3* in July 2006. Copies of this DVD purchased from play.com included a free Top Trumps card of the Abzorbaloff from *Love & Monsters* which was not included as part of the standard Top Trumps set. The two-part story was also included on *The Complete Second Series* box set, released in November 2006, with audio commentary for *Rise of the Cybermen* provided by Noel Clarke, Camille Coduri and Andrew Hayden-Smith, and commentary for *The Age of Steel* from Graeme Harper, Nick Briggs and Paul Kasey. This also included various deleted scenes and some outtakes

as well as entries made by David Tennant in his *Doctor Who Video Diary* during production. The box set was reissued in *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray as *Doctor Who: The Complete Series 1-7* in November 2013, and also as *Doctor Who: The Complete Second Series* in August 2015.

The story was also included in *The Cybermen Collection* DVD set in April 2009 (with a specially filmed David Tennant interview and Cybermen documentary of the 25 best Cybermen moments), GE Fabbri's *Doctor Who – DVD Files* number 10 in May 2009, and in 2|entertain's *The Monster Collection: The Cybermen* in September 2013 (along with *The Tomb of the Cybermen*).

## Cyberman heads

**I**ncidental music from the episodes, composed by Murray Gold, was included in the *Doctor Who: Original Television Soundtrack* CD from Silva Screen in December 2006. It was later included in the 11-CD *Doctor Who: The 50th Anniversary Collection*, also from Silva Screen in September/November 2014.

In November 2006, authentic prop replicas of a Cyberman head were constructed by MFX Warehouse. Each Cyberman head was made of 11 separate components: the first eight components were cast in cold cast aluminium resin, and the two major head halves were also



**Above:** The first DVD release of the story.



**Left:** Rise of the Cybermen was part of The Monster Collection on DVD.



reinforced with fibreglass. There was also a Cybercontroller variant available which featured 10 LEDs to illuminate the brain, eyes and mouth. The Cybercontroller variants were limited to 250 units. Busts of a Cyberman from *Age of Steel* were released by Cards Inc in July 2007. A statue of the seated Cybercontroller was released by WETA in New Zealand in January 2009, and was limited to 90 units,

Cyberman pyjamas were available in BHS in August 2007, in two different designs: dark blue top with *Rise of the Cybermen* wording and Cyberman imagery and trousers with the word 'Delete' on the leg, or grey and black striped pyjamas with a Cyberman design and *Rise of the Cybermen* on the front.

Cyberman rucksack carriers and Cyberman sleep sacks (with glowing wording, 'This is the Age of Steel') were available from BHS in November 2007.

Character Options manufactured a 12" *Rise*

of the Cybermen boxed gift set containing the Tenth Doctor, Cybercontroller, and TARDIS Talking Money Bank, exclusive to Toys R Us in October 2006. ■

**Clockwise from right:** MFX Replica's reproduction head; the Eaglemoss Figurine; the Character Options Cybercontroller; and the WETA statue.





# Cast and credits

## CAST

<b>David Tennant</b>	.....	The Doctor
<b>Billie Piper</b>	.....	Rose Tyler
	with	
<b>Camille Coduri</b>	.....	Jackie Tyler
<b>Noel Clarke</b>	.....	Mickey Smith <sup>1</sup>
<b>Shaun Dingwall</b>	.....	Pete Tyler
<b>Roger Lloyd Pack</b>	.....	John Lumic
<b>Andrew Hayden-Smith</b>	.....	Jake Simmonds
<b>Don Warrington</b>	.....	The President [1]
<b>Mona Hammond</b>	.....	Rita-Anne [1]
<b>Helen Griffin</b>	.....	Mrs Moore
<b>Colin Spaul</b>	.....	Mr Crane
<b>Paul Antony-Barber</b>	.....	Dr Kendrick [1]
<b>Adam Shaw</b>	.....	Morris [1]
<b>Andrew Ufondo</b>	.....	Soldier [1]
<b>Duncan Duff</b>	.....	Newsreader
<b>Paul Kasey</b>	.....	Cyber-Leader
<b>Nicholas Briggs</b>	.....	Cyber-Voice

<sup>1</sup> Also Ricky, uncredited

## UNCREDITED

<b>Ruari Mears</b>	.....	Cyberman
<b>Natascha Morteo, Sarah Vaughton</b>	.....	Waitresses
<b>Nick Madge, Joseph Lippiat</b>	.....	Waiters
<b>Duncan Collins</b>	.....	Lumic Guard – Boardroom
<b>Paul Burke</b>	.....	Captain
<b>Mathew Gregory</b>	.....	Navigator
<b>Noel Fitzpatrick, Scott Price</b>	.....	Able Seamen
<b>Tom Munro</b>	.....	Crane's Driver
<b>Lee Bradshaw, David Bremmer, Marcus Campbell, Nigel Allen, Peter Brent, Peter Bremner, Lee Bradshaw, Tim Hodges, Simon Davey, Michael Green</b>	.....	Lumic Guards
<b>John Mallon, Chris Ilston, Alan Bowen, Tim Warlock, William Adrian</b>	.....	Homeless
<b>Gary Organ</b>	.....	Presidential Security
<b>Justin Walters</b>	.....	Presidential Security/Secret Service



**Left:**

24-hour party  
Cybermen.

**David Stock, James Hannon, Wilson Rodgers, Richard Beavis** ..... Groundsmen  
**Dale Thomas** ..... Soldier  
**Steve Grant** ..... Driver  
**Paul Turp, Ed Jost, Alison Grounsell, Darren Steven, Owen Griffiths, John Paul Green, Vicky Chappie, Dominik Sacchetti, Justin Bees, Simon Hamilton, Bianca Jones, Richard Oakley, Rachel Dax, Domenico Balasco, Jason Shepherd, Jaleelah Galberth, Patricia Croughan, Kate Marshall, Zoe Jeffries, Keena Anderson, Lottie Ball, Susan Morgan, Olivia T Jones, Mathew Pardo, Natalie Burford, Nigel Burford, Robert Clowes, Daniel Blacker, Jim Fox, Alan Wren, Gemma Whitmore, Lamorna Waters, Sam Williams, Iain Hampton, Fiona Hepburn, Ruth Armstrong, Jaqueline Morris, Laure Binnie, Claudio Laurini, Brian Bowen, Alison Clist, Sadie Reid, Alistair Wood, Benedict Carter, Euneta Waithe, Cheryl Rowlands, Stacy Wallace, Colum Regan, Jeremy Harvey, Demian Attwell, Gary Devonish, Claire Bonham, Sian Gunney, Anthony Brookes, Gary O'Brian, Nia Collier, Fionnula Rochford, Laura Meredith, Jessica Mears, Kate Constance, Babette L Hospice, Dertinder Regazolli, Deita Hubbard, Chelsea Whatley, Becky Barrell, Selena Wilcox, Sain Struel, Jade Laing, Cath Cornforth, Joanna Symon, Emma Raine Walker, Johnna Moon, Anita Rice, Natalie Cuzner, Kirsty Alderton, Simon**



Clancy, James Young, Malcolm Orr, Geoff Clark, Kwesi Gepti Attee, Wayne Closier, Elliot Curtis, Derek Appau, Kevin Pugsley, Alan Wren, James Emtage, Alan Paget, Graham O'Malley, Matthew John, Matthew Cox, Matthew Goddard, Phil Jarrett, Charlie Rose, Phil Jarrett, Kyle Davies, Mike Mills, De U, Howard Hill, Emily Moore, Nikki Clews, Simon Clews, Phil Beale, Alain Glet, Andy Watts, Warren Johnson, Katie Lewis, Richard Oxenham, Justin Claridge, Anthony Moulton, Durine Howell, Heidi Hollis, Helen Lennox, Anna Rudolph, Aimee Dewitt, Darpan Kaur, Holly Surman, Toni Rice, Rebecca Evans, Gayle Lewis, Jennifer Pierce, Claire Pennington, Jason Parkes, Genevieve Swift, Kevin Hollis ..... Crowd  
Ashley Wills, Duncan Hepple, Alex Quantock ..... Youths  
Alan Philpott ..... Big Issue Seller  
Derek Lea ..... Stunt Driving Double for Mrs Moore  
Lola Alexander, Oleg Kozhanov, Oakwell Muldoon, Gavin Cromwell ..... Crowd/Passersby  
Carey Hartley, Cleve Berarey .. Double for Mickey  
Jason Gregg, John P Morgan, Pricilla Rees, Claire Brice, Pauline Whatley, Emilia Newman, Victor Richards, Jorja Welch, Claudia Blondeau, Gavin Heskith, Susanna Jon, Suraya Jina, Katie Jones, Aimee Baldwin, Rosie Edwards, Glen Row, Doug Kirby, Pablo Moles, Bobby Tee, Chester Durant ..... Party Guests  
Alan Philpott, Steve Apelt ..... Security  
Unknown ..... Limo Driver  
Jules Burt ..... Photographer  
Tinkerbell ..... Rose  
Tom Munro, Bob Fatts ..... Pantechnicon Drivers  
Ken Hosking, Kevin Hudson, Joe White, Adam Sweet, Karl Greenwood, JJ Angell, Peter Symonds, Mathew Doman, Jon Davey, Teilo Trimble, Lee, Gethin Jones ..... Cybermen  
Paul Kennington, James O'Dee ..... Stunt Cybermen  
Shelly Benson ..... Stunt Double for Mrs Moore

Lola Alexander, Oleg Kozhanov, Oakwell Muldoon, Gavin Cromwell ..... Passersby  
Paul Kennington ..... Stunt Cybercontroller  
Stephen Bracken-Keogh, Paula Keogh, Paul Ganney, Wendi Sheard, Nicholas Wilkes, Hannah Welch, Vernon Keeble-Watson, Lindsay Hollingsworth ..... Additional Dialogue  
Recording (inc Captain and Computer Voice)

TARDISODE CAST

Robert Booth ..... Voice of Gemini/Cybus Industries Voice

CREDITS

Written by Tom MacRae  
Producer: Phil Collinson  
Director: Graeme Harper  
Cybermen originally created by Kit Pedler & Gerry Davis  
With thanks to Marc Platt  
1st Assistant Director: Clare Nicholson  
[uncredited: Susie Liggat]  
2nd Assistant Director: Steffan Morris  
3rd Assistant Director: Lynsey Muir  
[uncredited: Daf Parry, Phillip Easton, Rhian Salisbury]  
Location Manager: Lowri Thomas, Gareth Skelding  
Unit Manager: Rhys Griffiths  
Production Co-ordinator: Jess van Niekerk  
Production/Script Secretary: Claire Roberts  
Production Runner: Victoria Wheel (1), Tim Hodges (2)  
A/Production Accountants: Debi Griffiths, Kath Blackman, Bonnie Clissold  
Continuity: Non Eleri Hughes  
[uncredited: Pam Humphries]  
Script Editor: Helen Raynor  
Camera Operator: Roger Pearce [uncredited: Joss Lowe, Paul Lang, Sian Elin Palfrey, Rory Taylor]  
Focus Puller: Terry Bartlett  
[uncredited: Steve Rees, Elly Harrowes, Mari Yamanura, Penny Sipton]  
Grip: John Robinson  
[uncredited: Adam Young, Peter Muncie]  
Camera Assistant: Penny Sipton [2]





## Cast and credits

[uncredited: Jonathan Vidgeon, Steve Davies, Mari Yamanura, Mani Blaxter Paliwala],  
 Boom Operators: Jeff Welch, Bryn Thomas  
 [uncredited: Rhydian Yeoman, Richard Brooks]  
 Gaffer: Mark Hutchings  
 Best Boy: Peter Chester  
 Electricians: Chris Davies, Clive Johnson  
 Choreographer: Ailsa Berk  
 Stunt Co-ordinator: Abbi Collins  
 Stunt Performers: James O'Dee, Derek Lea (2), Shelly Benison (2)  
 Supervising Art Director: Stephen Nicholas  
 Art Dept Production Manager: Jonathan Marquand Allison  
 Standby Art Director: Nick Burnell  
 [uncredited: Arwel Wyn Jones]  
 A/Supervising Art Director: James North  
 Design Assistants: Matthew Savage (1), Peter McKinstry, Rob Dicks, Al Roberts  
 Standby Props: Phil Shellard, Trystan Howell  
 Standby Carpenter: Silas Williams  
 Standby Scenic Artist: Louise Bohling  
 Set Decorator: Julian Luxton  
 Property Master: Adrian Anscombe  
 Production Buyer: Catherine Samuel  
 Props Chargehand: Paul Aitken  
 Props Storeman: Stuart Wooddisse  
 Forward Dresser: Matthew North  
 Storyboard Artist: Shaun Williams  
 Practical Electrician: Albert James  
 Art Department Driver: Patrick Deacy  
 Specialist Prop Maker: Mark Cordory  
 Prop Maker: Penny Howarth  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Allen Jones  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Marnie Ormiston  
 Costume Assistants: Lindsay Bonaccorsi, Barbara Harrington [uncredited: Angela Jones, Gemma Jones, Sheenagh O'Maragh, Marie, Maxine Brown]  
 Make-Up Artists: Anwen Davies, Steve Smith, Moira Thomson [uncredited: Sara Griffiths,

Neil Batt, Vicki Owen]  
 Prosthetics Supervisor: Rob Mayor  
 Prosthetics Technicians: Martin Rezard, Jo Glover  
 Special Effects Co-ordinator: Ben Ashmore  
 Special Effects Supervisors: Mike Crowley, Paul Kelly  
 Special Effects Technicians: Danny Hargreaves, Richard Magrin  
 Casting Associate: Andy Brierley  
 Assistant Editor: Ceres Doyle  
 Post Production Supervisors: Chris Blatchford, Samantha Hall  
 Post Production Co-ordinator: Marie Brown  
 Dubbing Mixer: Tim Ricketts  
 Sound Editors: Paul McFadden, Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 Finance Manager: Richard Pugsley  
 With thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Accountant: Endaf Emyr Williams  
 Sound Recordist: Simon Fraser [uncredited: Jeff Matthews, Phil Edward (1), Graham Ross (2)]  
 Costume Designer: Louise Page  
 Make-Up Designer: Sheelagh Wells  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producer: Will Cohen  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Neill Gorton and Millennium Effects  
 Editor: David Cresswell  
 Production Designer: Edward Thomas  
 Director of Photography: Ernie Vincze BSC  
 [uncredited: Rory Taylor]  
 Production Manager: Tracie Simpson  
 Associate Producer: Helen Vallis  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales  
 With thanks to the Canadian Broadcasting Corporation<sup>2</sup>  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC MMVI

### Left:

You won't be laughing when you see what's behind you!

<sup>2</sup> Credited on DVD only



# Profile

## SHAUN DINGWALL

Pete Tyler

### Right:

Shaun and Jessica Hynes in *Learners* in 2007.

**S**haun Dingwall first played Rose's feckless father Pete Tyler (deceased) in *Father's Day* [2005 – see Volume 49], before returning as a parallel universe version in *Rise of the Cybermen/The Age of Steel* and season finale *Army of Ghosts/Doomsday* [2006 – see Volume 53]. The actor was also the reader of *Doctor Who* audiobook *The Price of Paradise* (2006).

Shaun George Dingwall was born 21 February 1970 in Waltham Forest, Essex. Leaving Ilford County High School, he failed to attain the grades needed for university, leaving him pondering his next step. He was late to acting, and only began acting workshops at 19, partly to overcome shyness. This he initially did without telling his parents.

Aged 20 he started studying at London's Central School of Speech and Drama. A group from Central starred in BBC sitcom pilot *Hands Together*, recorded July 1992 but never broadcast. Dingwall played Rob Newton, with fellow student Catherine Ford as female lead Brenda; Ford later changed her name to Catherine Tate.

On graduating, Dingwall made his TV début proper in an episode of *The Bill* aired January 1993. Parts followed in *Between the Lines* (1993), *Minder* (1994), *Class Act* (1994), *The Chief* (1994), another instalment of *The Bill* (1994) and single plays *Stages: Low Level Panic* (1994) and *Screen One: A Breed of Heroes* (1994).

His TV breakthrough came as Lance Corporal Steve Evans in the fifth and



sixth series of army drama *Soldier, Soldier* (1995/6). Dingwall's co-star Robson Green left after the fifth series for detective drama *Touching Evil* (1997-9), but they were reunited when Dingwall joined the cast as DC Mike Rivers. Russell T Davies wrote for its first series.

Smaller parts at this time included a burglar in *The Phoenix and the Carpet* (1997), and alongside a young Martin Freeman in a nightclub audience in a 1998 promo video for rock band Faith No More.

*Touching Evil* made Dingwall a face in TV crime dramas, bringing an understated everyman quality to both sides of the law. He was a murder suspect in *Lloyd and Hill* (2001), a lawyer in *Messiah 2* (2002), a 1970s academic in *The Long Firm* (2004) and a prison officer in BBC film *Tomorrow La Scala!* (2002).

He also featured in prestige costume dramas; twentieth-century family saga *In a Land of Plenty* (2001), as Razumikhin in *Crime and Punishment* (2002), and as the Earl of Danby in *Charles II: The Power and the Passion* (2003).

Post-Pete Tyler, roles followed in *Spooks* (2006), *Hannibal* (2006) and as David Grant in science-fiction drama *Survivors* (2008). He appeared with David Tennant in Jessica Hynes' romcom *Learners* (2007).



Another comedy role came as Del Boy's feckless father Reg Trotter in *Only Fools and Horses* prequel *Rock and Chips* (2010/11). Ironically, Dingwall had once described Pete Tyler as, "a kind of Del Boy character who saves the world."

Crime drama persisted, Dingwall taking a regular lead in Lynda La Plante's ITV detective drama *Above Suspicion* (2009-12) playing DI, later DCI, Mike Lewis.

"I get to play the good cop and the bad guy, so I'm not too pigeon-holed," Dingwall summed up in 2010. "It's a bit of a battle sometimes but I am very fortunate that there is good work around and I'm happy."

He guested in crime series *Midsomer Murders* (2011), *New Tricks* (2011), *Vera* (2013), the final *Poirot* (2013), and was sidekick Inspector George Lock in Victorian detective show *The Suspicions of Mr Whicher* (2013). In 2015 alone he appeared in *The Driver*, *Silent Witness*, *Death in Paradise* and TNT's shortlived *Legends*.

He switched genres for the notable supporting role of anaesthetist Dr Charlie Enderbury in ITV's 1960s medical drama *Breathless* (2013).

Since then, he has been back on flatfoot duties filming *Maigret* (2016) as Inspector Janvier, sidekick to Rowan Atkinson's Parisian detective.

Dingwall's theatre career began with a tour of *Beautiful Thing* (1994).

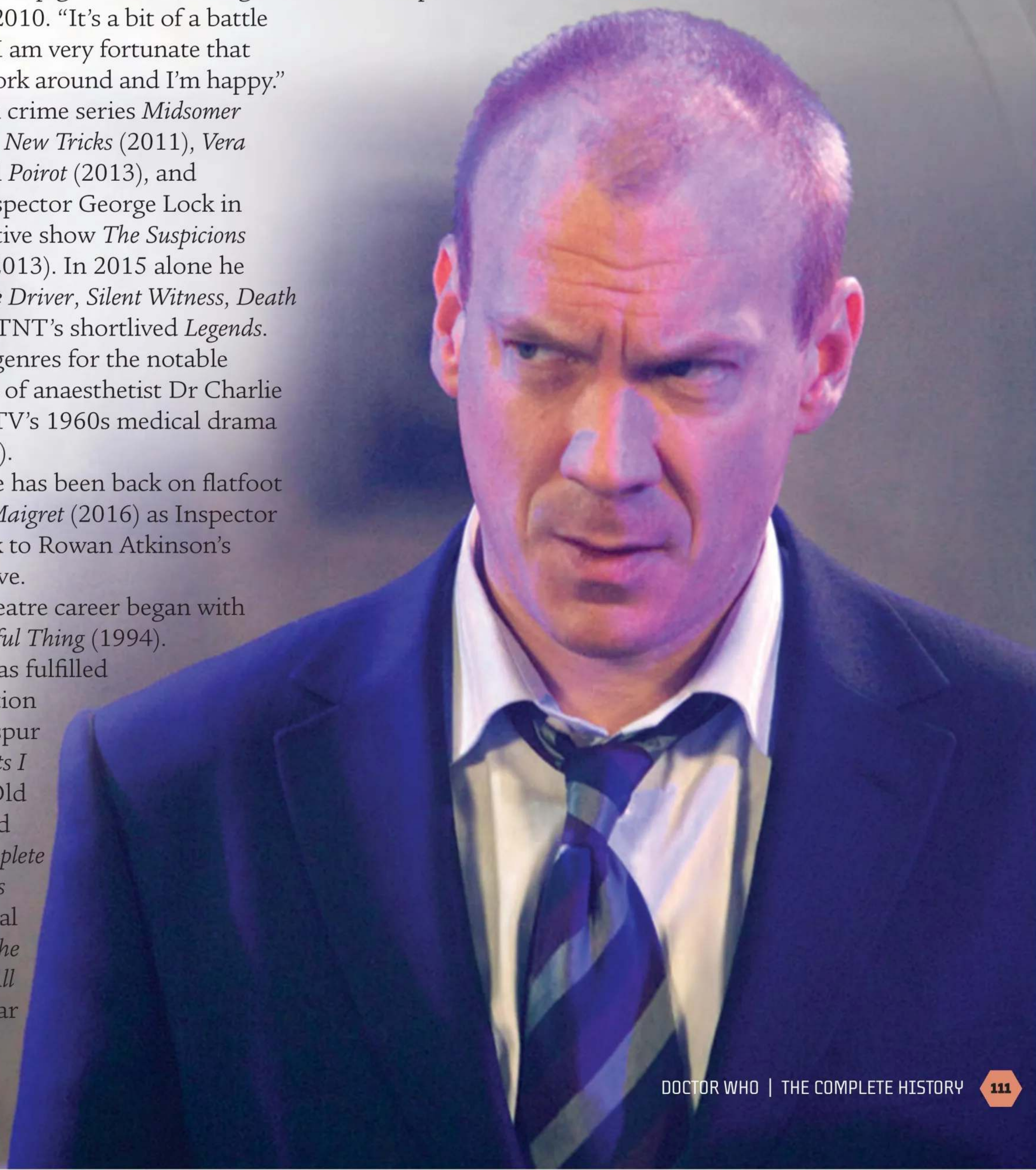
Since then he has fulfilled

a lifetime ambition by playing Hotspur in *Henry IV, Parts I and II* (Bristol Old Vic, 2002/3) and starred in *Incomplete and Random Acts of Kindness* (Royal Court, 2005), *The Man Who Had All the Luck* (Donmar

Warehouse, 2008) and *Death of a Comedian* in Belfast, Dublin and the Soho Theatre (2015).

His films include *Second Best* (1994), *Villa Des Roses* (2002), *Outlanders* (2007), *The Mark of Cain* (2008), *Hush* (2008), *Summer in February* (2013) and *The Forgotten* (2014).

He lives in North London and was married on New Year's Eve 2008. He has written screenplays, ran the 2012 London Marathon and directed a music video for The Paper Crows in 2011. ■







# THE IDIOT'S LANTERN

► STORY 173

It's 1953 and Britain is gripped by coronation fever, but in the streets of London, people are going missing, abducted by men in black. The Doctor and Rose discover that the alien Wire is hiding in the television airwaves, and is preparing to feast upon the nation's viewers.







# Introduction

**T**he *Idiot's Lantern* returns to a sub-genre of the *Doctor Who* historical: stories set in recent history. Despite historical stories becoming much less common after 1967, many would fall within the twentieth century: *The War Games* (sort of) [1969 – see Volume 14], *Pyramids of Mars* [1975 – see Volume 24], *Horror of Fang Rock* [1977 – see Volume 27] and *Black Orchid* [1982 – see Volume 35]. The Fifth Doctor story *Mawdryn Undead* [1983 – see Volume 36] brought us within a decade of the current day, setting part of its action in 1977. It wasn't until Sylvester McCoy became the Doctor, however, that this type of story took root. Each of his three series featured

a story set within the last 50 years – within living memory of older members of the audience. *Delta and the Bannermen* [1987 – see Volume 43] was set at a Welsh holiday camp in the 1950s, *Remembrance of the Daleks* [1988 – see Volume 44] revisited Shoreditch in the 1960s, and *The Curse of Fenric* [1989 – see Volume 46] was set during World War Two – in the 1940s.

When the series returned in 2005, it looked like this trend was set to continue. Christopher Eccleston's year as the Doctor included *Fathers' Day* [see Volume 49] – a story set in the 1980s. The year after that – which was David Tennant's first series – featured *The Idiot's Lantern*.

This story, set around the time of Queen Elizabeth II's coronation in 1953, is an



'THE IDIOT'S LANTERN  
EVOKES A ROMANTICISED  
VIEW OF POST-WAR  
BRITAIN.'

excellent example of the near-history historical. The world it presents is like our own at a slight remove – it's familiar enough, and yet it evokes a romanticised view of post-war Britain. It was, of course, ancient history for all the children in the audience! But even for them, there would have been something they could identify with. Being at greater ease with technology, they may have felt scornful that anyone could be suspicious of anything as ordinary as a television. Until *something* reaches out from the screen and sucks your face off!

One of science-fiction's interesting quirks is its tendency to look dated as time goes by. After decades in production, *Doctor Who* can now compare its predictions of



Left:  
Party!!

the future with what actually came to pass. Because the Doctor can travel in time, however, this also works in reverse. Writers can explore times that the series once considered to be the here and now, with a completely new perspective. ■



## STORY

**I**t is a dark and stormy night in 1953, and Magpie, the owner of Magpie's Electricals, is in need of a miracle. Then his shop is struck by lightning and the well-spoken television announcer starts to talk to him from the television screen – and a lightning bolt zaps out and grabs his face! [1]

The Doctor has promised to take Rose to see Elvis but instead the TARDIS has brought them to a street in North London. [2] One of the families living there, the Connollys, has a dark secret; something has happened to Rita's mother's face, but Eddie Connolly is more concerned with his new television.

The Doctor and Rose see a man from one of the houses covered in a blanket being bundled into the back of a car by a policeman, Bishop, and being driven away. Rita's son, Tommy, tells the Doctor and Rose that it's been happening all

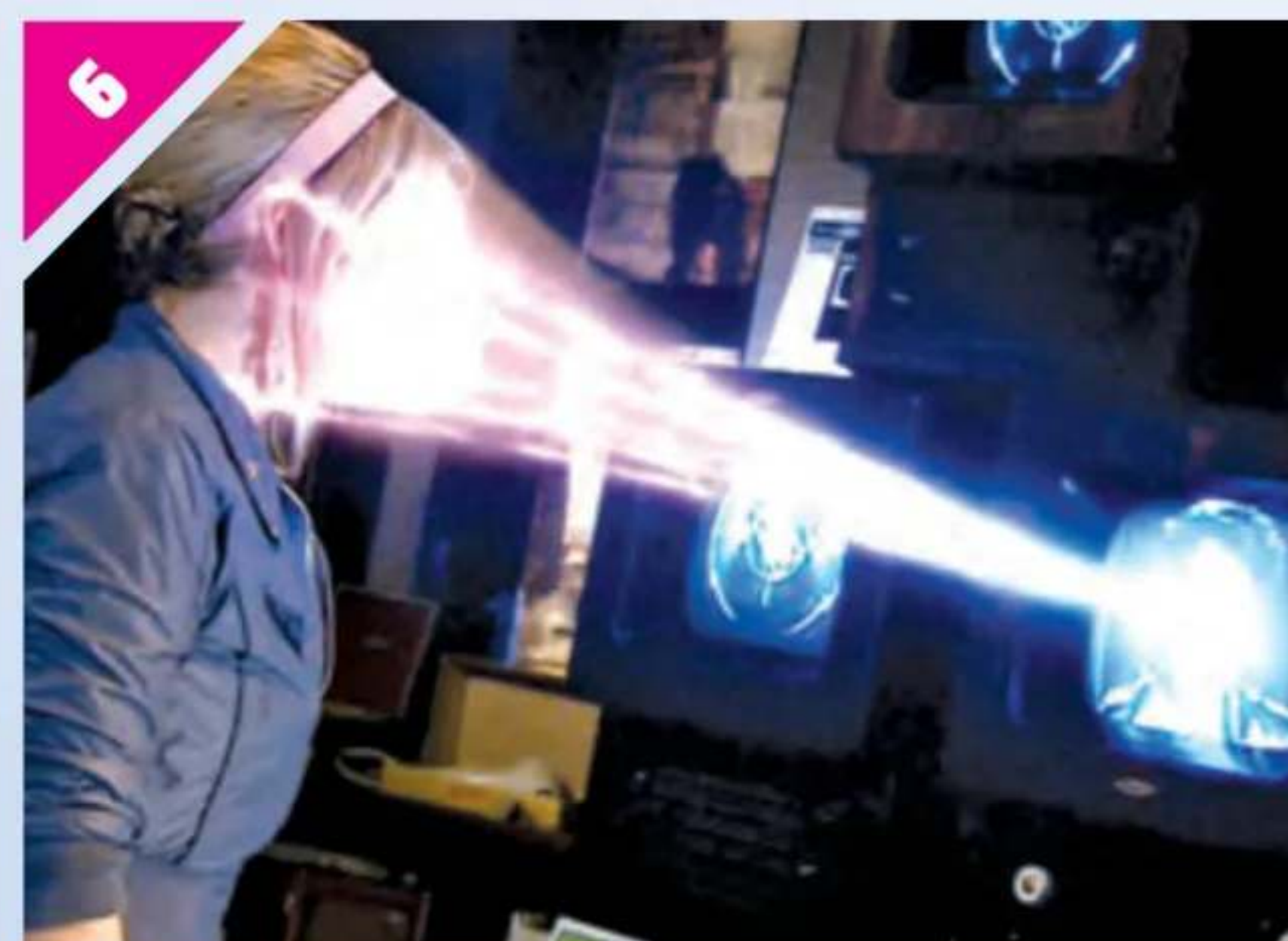
over the place – people turning into monsters! [3]

As night falls, Magpie tells the announcer that he has finished building it a portable television.

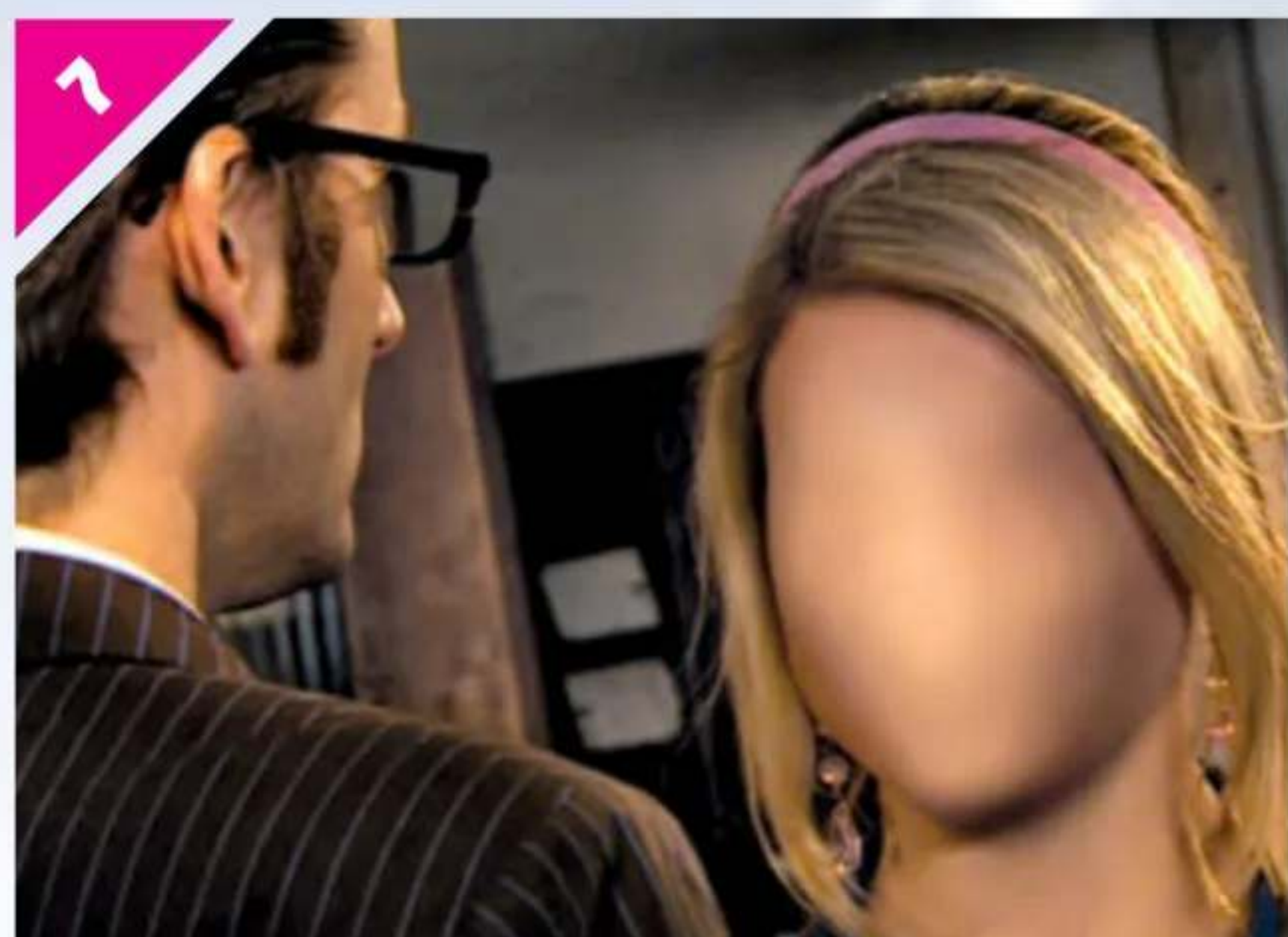
The Doctor and Rose call on the Connollys, claiming to represent “Queen and country”. Rita tries to tell them about her mother but her husband stops her – then they hear the sound of banging upstairs. Tommy shows the Doctor and Rose what's happened to his gran. Her face has gone! [4] Then some policemen burst in, punch the Doctor and take Tommy's gran away in a car.

The Doctor gives chase on his moped and sees the car disappear through a hidden gate. He breaks into the yard beyond and finds a cage full of faceless people! [5]

Rose notices there is something odd about the Connolly's television and goes to Magpie's shop. The announcer appears on one of the sets and lightning zaps out and grabs Rose! [6]







The Doctor is caught by Detective Inspector Bishop. Bishop explains they started finding the faceless people a month ago. Then one more is brought in – Rose! [7]

The next morning, Eddie settles down with his family to watch the coronation. The Doctor turns up on the doorstep and tells Tommy he needs his help. Tommy realises that his dad must have told the police about his gran and informed on everyone else in the street. Rita stands up to her husband for the first time and tells Tommy to go with the Doctor.

The Doctor, Bishop and Tommy break into Magpie's shop, where they discover the stolen faces are trapped inside screens, silently calling for help. [8] Magpie introduces his "new friend", the well-spoken announcer, also known as the Wire. It intends to use the coronation for its manifestation. It attacks the Doctor, Bishop and Tommy, knocking them unconscious, then orders Magpie to withdraw. Taking the Wire with him in

the portable television, he speeds away in his van. [9]

The Doctor and Tommy wake up to find that Bishop has had his face removed. The Doctor realises that Magpie will be heading to the transmitter at Alexandra Palace. He nips back to the TARDIS then runs to Alexandra Palace as Magpie climbs the transmitter mast. Leaving Tommy with a hastily built gadget, the Doctor climbs up after Magpie [10] – but Magpie plugs the portable television into the transmitter and the Wire starts to feast on everyone watching the coronation. [11] It destroys Magpie but the Doctor plugs a cable into the transmitter – and the Wire is trapped in the Doctor's hastily built gadget, a Betamax video recorder. All the faceless people have their faces restored, including Rose.

Later, as a street party takes place, Rita sends Eddie packing. Rose tells Tommy to go after him; he may be an idiot but he is still his dad. [12]



# Pre-production

**W**ith Mickey temporarily written out of the series in *Rise of the Cybermen/The Age of Steel* [2006 – see page 68], *Doctor Who* showrunner Russell T

Davies saw the remaining episodes of the series focusing on the Doctor and Rose, building up to their separation in *Army of Ghosts/Doomsday* [2006 – see Volume 53]. He wanted to follow the dark Cyberman tale with a much lighter adventure. Mark Gatiss had written *The Unquiet Dead*

[2005 – see Volume 48] for the previous series and was keen to return to the show. His first meeting on the new script was in January 2005 at a stage when the first BBC Walkes series had yet to début and the Doctor was still envisaged as Christopher Eccleston. Davies offered him an idea called *Mr Sandman* (from The Chordettes' 1954 hit single) set in the 1950s which opened with a couple in bed and the husband being woken by distant music, getting up and going to look out of the window, singing along to the tune. When his wife asked him

**Below:**

And now on BBC One...





what he was doing, her husband turned to reveal that his face had vanished. Set amid the backdrop of coffee shops and be-bop, the story was about an intelligence searching for an identity hidden in a song.

Considering setting the story in America, Gatiss developed this into a storyline entitled *Sonic Doom* which concerned the rock and roll phenomenon of the late 1950s, and particularly a living tune which could take people over. Gatiss initially felt that this underused period was not quite his era and he would favour something more historical, but Davies explained that he was specifically assigning this story to him as a challenge.

## Early days of television

**W**hen it was felt that rock and roll was not visual enough, the story was moved back to feature the coronation of Queen Elizabeth in 1953, a colourful historical event with which the audience would be familiar and which signalled the end of the drab post-war era of austerity. However, another idea moved the story to October 1957 and centred it around the launch of Sputnik, the first artificial satellite which was launched by the Soviet Union; this tied in with the idea of a sound monster, existing inside a living tune. Davies then brought the setting back to the coronation; at this time a major change in people's lives came about through television, sales of which increased enormously before the big event. Loving archival television, this appealed to Gatiss who decided to subvert the cosy image of the paternal 1950s BBC TV, turning the trustworthy image of in vision announcer Sylvia Peters (whom he had seen on a film recording of *The Quatermass Experiment* from 1953) into a greedy, alien monster. To research early broadcasting, Gatiss



read the 1985 collection of reminiscences *Coming to You Live!* assembled by comedy writer Denis Norden. Gatiss' idea was to make television the enemy, scaring children and linking to Davies' desire to include some faceless creatures. He was signed up for the new series in February, and set about drafting a synopsis for Christopher Eccleston's Doctor.

A key setting for Gatiss' story was Alexandra Palace, a building in North London which the writer had always found fascinating. The venue had opened as The People's Palace in 1873, and been part leased by the BBC from 1935 for their television service which used it regularly until 1956. Gatiss wanted to set the climax on the aerial at 'Ally Pally' as a homage to the 1933 film *King Kong*. The 1953 setting meant that the rock and roll element had to be dropped as this phenomenon did not catch on until 1956; British rock acts such as Cliff Richard didn't chart until 1958 and his films began in 1960. Initial outlines concentrated more on the early days of television as Rose wanted to visit her aunt, a floor manager on a programme called *Grey Matter*, which spoofed the intellectual panel show *The Brains Trust*

### Above:

Mr Magpie delivers another television set for "the great occasion".



## THE IDIOT'S LANTERN

► STORY 17

**Above:**  
Time travel  
is cool!

that had transferred from radio in 1955. Drawing upon the 1955 science-fiction serial *Quatermass II*, Gatiss also included a committee of faceless beings. Early on, Davies ruled out any scenes set within the BBC itself, fearing the episode could end up looking like one big in-joke.

During March, Gatiss was acting in a live BBC Four remake of *The Quatermass Experiment*. Cast with him was his friend David Tennant, whom he had met in 1999 while making an episode of *Randall & Hopkirk (Deceased)*. During dress rehearsals on Wednesday 30 March, Tennant asked Gatiss to remove their contact microphones so that he could reveal that he was to play the new Doctor. Knowing Tennant's voice made it easier for Gatiss to write the Doctor's dialogue, and as production progressed he attended readthroughs and watched early edits

to see how the relationship between the Doctor and Rose developed.

Gatiss originally created the Connolly family so that the viewers could experience the coronation and the threat from television through them. Early drafts had Gatiss basing Tommy more closely on his younger self, with the gay character being geekier and aged 18. Rose did not lose her face and got on well with Tommy during the adventure, but at the end when he quietly took her to one side, she was astounded when the teenager revealed that he fancied the Doctor. Suggesting that he should talk to the Doctor, she walked to the TARDIS... and was joined moments later by an embarrassed Doctor. However, while working on the script during spring 2005, Gatiss saw the episodes featuring the character of Captain Jack Harkness which made far bolder statements about



sexuality than what he had in mind. In one early draft, the grandmother temporarily became a grandfather, and in another she had dialogue reminiscing about George VI's coronation in May 1937. Originally, the Connollys lived on Powell Street which would later become the Powell Estate where the Tylers lived. However, this would have located it in South London, nowhere near Alexandra Palace. Events in another house in the same street were also to be shown as the Wire affected other families.

### Urban myth

**F**ascinated by the infinite space inside the TARDIS, one of Gatiss' first ideas was to have the Doctor riding out of his ship on a Vespa scooter. These had been manufactured since 1946 and became popular in England in the late 1950s, while Gatiss also felt it harked back to some of the serials with Jon Pertwee as the Doctor such as *The Dæmons* [1971 – see Volume 17]. One draft had an elaborate Vespa chase through the London Underground which had to be dropped. It was not until a few drafts in that Gatiss realised that it was more horrific to have Rose lose her face than just being captured; a scene removed before shooting had the faceless Rose wandering around the London streets at night.



As a devotee of the 1950s *Quatermass* serials, Gatiss used various references to these. As the Doctor and Tommy headed for Alexandra Palace, the Doctor said he knew the way because he had watched *Quatermass* go out live; *The Quatermass Experiment* was broadcast live from Alexandra Palace in July and August 1953. The only *Quatermass* reference in the finished programme was the clenching hands of the faceless people, mirroring the possessed Carroon in *The Quatermass Experiment*. In earlier drafts the Doctor arrived at the studio as stagehands struggled with a photographic blow-up of Westminster Abbey, echoing the climax of Nigel Kneale's serial. Davies vetoed Gatiss' suggestion that Bishop should comment that he had been watching *Quatermass* as being too indulgent.

The material about the difference between the Union Jack and the Union Flag was in fact an urban myth, which was exposed on Radio 4's *Today* programme a fortnight before broadcast of *The Idiot's Lantern*; the original 1902 naval ordnance was quoted stating that the flag could be referred to as either on land. Originally, Magpie was a richer and more powerful villain, but Davies saw him more as seedy but proud, a little like Alec Gilroy in *Coronation Street*. The pleading faces trapped on the TV screens came to Davies over a dinner with Gatiss, as he envisaged a bank of televisions like those seen on the ITV quiz show *The Pyramid Game* which ran sporadically between 1978 and 1990.

Originally, the Doctor enthused about this “golden age” of television while watching *Animal*, *Vegetable*, *Mineral?*, an

### Connections: Game show

▶ At the very start of the episode, the lady TV announcer encourages viewers to “tune in again next week for more from the *What's My Line?* team”. *What's My Line?* was a popular BBC-TV panel game which began in July 1951 and originally ran to 1964.



### Left:

Eddie Connolly has his good reputation to think about.



intellectual panel game which began on BBC TV in October 1952 and ran to 1959. When Rose said it seemed slow compared to the shows she was used to, the Doctor initially objected, but then – as he immediately guessed all the objects presented to the panel – conceded that maybe the programme needed to be viewed from a different perspective.

For the defeat of the Wire, Gatiss spoke to a physicist to see if it was possible to turn a transmitter into a receiver, and originally showed the Wire trapped, screaming, on the videotape while the Doctor recorded over it with *Coronation Street*. Referring to the 1981 story *Logopolis* [1981 – see Volume 33], the writer had included the Doctor saying that he felt nervous about transmitters ever since he fell off one; this survived to quite a late draft. Gatiss liked the idea of the Doctor staying on after the conclusion of the adventure.

Originally, the street party was to be set at night with a firework display, but this was felt to be too similar to the end of *Fear Her* [2006 – see Volume 53], so the celebration was shifted to the afternoon. In reality, it rained on the coronation day.

The untitled episode was scheduled as the seventh in the 2006 series in July, but

by the end of July Gatiss was appearing in the BBC sitcom *Nighty Night* and further development was deferred; at this point it was planned that the episode would be one of the final ones in production in spring 2006. As a title for the story, Gatiss considered *The One-Eyed Monster*, an episode he recalled from the ATV children's sitcom *The Kids from 47A* in which the characters became obsessed by television; the episode was



## Right:

The Doctor demands some answers from Detective Inspector Bishop.

## Connections: Listen with Mother

Just prior to her attack on Magpie, the Wire says to him, "Now, are you sitting comfortably? Good. Then we'll begin..." This phrase was used to introduce stories in each edition of BBC radio's *Listen with Mother* which started in January 1950 and ran until 1982.



broadcast on 20 June 1973. However, he was concerned that this sounded vaguely phallic and instead adopted *The Idiot's Lantern*, a term suggested by writer Gareth Roberts, who recalled that his father had used it to refer to television.

Mark Gatiss confirmed that he was writing the seventh episode of the 2006 series of *Doctor Who* when chatting to host Jonathan Ross on his Radio 2 morning programme on Saturday 1 October 2005.

The original plan was for the episode – referred to as *1950s* – to enter pre-production in late January for recording on its own as the fifth recording block ('Block Five') of the series, from Monday 6 to Friday 17 March. However, rewrites on the episodes originally scheduled to be made as Block Four meant that *The Idiot's Lantern* and *Fear Her* were pulled forward to form a new Block Four





for director Euros Lyn, who had been appointed to a second set of episodes after directing Block Two in September; Lyn realised that the story was about fighting fascism, and in terms of visual style for the episode was influenced by films such as Carol Reed's 1949 classic *The Third Man*. Having spent a lot of time on the story's structure, there were few changes after the third draft script. During the autumn, Gatiss was engaged on a lengthy tour with The League of Gentlemen, but on Tuesday 29 November took a rare day off to thrash out the episode's final details with Davies. The title *The Idiot's Lantern* was confirmed by *Radio Times* at the start of December.

Pre-production began at the start of December with Jason Arnopp of *Doctor Who Magazine* attending the tone meeting on Tuesday 6 December. Lyn wanted to avoid depicting a grim England,

favouring a more colourful and optimistic look to take the gruesome edge off the more horrific elements. The Doctor's suit looked perfect for the 1950s, but Louise Page asked to have the coat added for the climax so that it could flap around as the Doctor climbed the mast. Magpie's name also suggested that she should dress him in black and white. Although safety precautions did not insist on the Doctor and Rose wearing safety helmets in this period piece, Davies felt that they would look fun, and set a good example. It was debated whether the faceless people should have mouths, but this would have made the prosthetics too complex.

## Men in black

The shooting script of *The Idiot's Lantern* was prepared on Friday 13 January and opened in the Connolly home after a caption reading 'London, 1953'. Tommy Connolly was '16, nerdy but handsome' and reading *Short Wave Craft* (*The Radio Enthusiast* in the finished programme) while Rita was 'striking, late 40s' and Eddie had a 'military-air, slightly going to seed'. Mr Magpie was described as '50s, unshaven'.

After the opening titles, the script suggested another caption: 'Six months later.' Gatiss gave the Connollys' street the name Florizel Street because *Florizel Street* was the working title of the soap opera *Coronation Street* back in 1960. The Doctor had hoped to see Elvis Presley performing *Hound Dog* on *The Ed Sullivan Show* and commented on the complaints made about

## Pre-production

### Connections: Back to the 50s

► Discussing 1953, the Doctor refers to Technicolor (a colour cinematic film process developed in 1917 and discontinued after 1955), the climbing of Everest (by Sir Edmund Hilary on 29 May 1953) and the end of post-war rationing (for sweets in February 1953, for sugar in September; all food rationing ended July 1954).







**Above:**  
Bishop follows  
the Doctor's  
advice and  
does some  
detective  
inspecting.

it. Elvis performed the song on his three appearances on the CBS show on 9 September 1956, 28 October 1956 and 6 January 1957; this last broadcast showed the performer only from the waist up after an outcry about the corrupting effect of his earlier pelvic thrusts! When Rose asked if they were in New York, 'They pull up sharp at a red post box. Next to it, a big advert for 'Quaker Oats' (or whatever we can clear).'

The thugs who worked for Bishop 'should look like classic Men in Black. Stoney-faced and scary'; 'Men in Black' was a 1950s phrase describing anonymous government agents involved in UFO cover-ups which also formed the title of a 1997 science-fiction comedy film. Bishop was described as 'sleep-deprived, raincoat & trilby' and his cover-up operation for his HQ was 'Operation Standard' rather than 'Operation Market Stall'. In this, a grille came across the alley entrance to the base and 'in a flash, a newspaper vendor zooms into position in front of it and a bowler-hatted man walks right to left, gives the man a coin for an *Evening Standard*'. It was when the Doctor saw the same two men repeatedly doing this later on that he smelt a rat. This operation went through several versions, with the two men as mechanics at one point. A reference to

the mysterious Torchwood Institute was inserted with Bishop asking, "Anything from Torchwood?"

The Doctor commented that they were in the England of Prime Minister Winston Churchill (whose second term ran from October 1951 to April 1955) as opposed to Russia under Premier Joseph Stalin who ruled the USSR from 1924 until his death in March 1953. Magpie commented on Britain losing its Empire; increasing independence was given to former British colonies such as India (1947), Burma (1948) and Ceylon (1948).

## Mysterious box

**O**riginally, the thugs broke the front door lock on the Connolly house, and Eddie was later shown repairing this as Rita prepared the sandwiches the next day. Uncle John was 'elderly' while Aunty Betty was 'large, elderly, in a fur'. Bishop was amazed by the idea of colour television; this had first been demonstrated in 1928, but while the first experimental broadcasts from Alexandra Palace would be in 1954, a colour service was only introduced on BBC2 in July 1967. When the Doctor was attacked by the Wire, the stage directions indicated that 'his face begins to melt like Munch's 'Scream'', a reference to the 1893 expressionist painting by Edvard Munch. As Magpie drove off, the script noted the Wire 'whistles the theme to *Housewives Choice*', a series which ran on the BBC Light Programme from March 1946 to 1967. In a similar scene later on, the Wire was to sing the nursery rhyme *Here We Go Gathering Nuts in May*.

The script specified that the mysterious box containing the Wire should be made from Bakelite, the brand name for a resin developed at the start of the twentieth



century and in common use in the 1950s. The Doctor referred to the Gelth from Gatiss' *The Unquiet Dead*.

When the Doctor said that there was Closedown and no *Epilogue*, he was referring to the short programme which ended BBC TV broadcasts on a Sunday with a thought from a member of the clergy. The Wire was trapped on a Betamax videotape, a home recording format developed by Sony in 1975 which lost out to the growing VHS market in the late 1980s. Gatiss had suggested that the tape was marked with 1980s TV shows *Dynasty*, *The A Team*, *The Onedin Line* and *Triangle* – all crossed out – in the Doctor's handwriting, but in the event the label was marked with scribbled-through Gallifreyan symbols. Gatiss wrote new narration for the BBC's coronation coverage, referring to the use of *Zadok the Priest*, Handel's coronation anthem composed for the crowning of George II in 1727.

When the Wire was trapped, it was planned that on the TVs in Magpie's shop, the faces on the sets would be smiling. Then the sets exploded, with the window of the shop being blown out, and Bishop emerging from the wreckage, smiling. This was dropped during the second tone meeting because Davies felt that the action really concluded with the Wire's defeat. The pre-credit sequence took place on Night 11 ('a foul January night'), the TARDIS arrived months later on Day 12 and events ran into Night 12, climaxing on Day 13: 2 June, 1953.

Of the cast, Ron Cook, who had appeared with Tennant in Davies' *Casanova*, was booked as Magpie, while Jamie Foreman, as Mr Connolly, had worked on *Family Business* with Davies. Tennant had also worked with Debra Gillett in a National Theatre production of *What the Butler Saw* in 1994/5. Playing

the grandmother was Margaret John who had featured in the *Doctor Who* adventure *Fury from the Deep* [1968 – see Volume 12] as Megan Jones. For the role of the Wire, Davies suggested acclaimed actress Maureen Lipman with whom he had always wanted to work. Lipman was intrigued by the role, but was tied up appearing on the West End stage in the comedy *Glorious!*. However, she would be available to record all her material on a single day in London without needing to travel to Cardiff.

A readthrough was held at the Holland House Hotel at 7pm on Wednesday 18 January, with David Tennant and Billie Piper having spent the day working on the Cybermen episodes. Pink revisions were made on Thursday 19 January, covering the opening sequence, the addition of Tommy outside his gran's room, the arrival of the Doctor and Rose at the Connollys' and their conversation with Tommy, Crabtree arriving to collect the grandmother, Tommy confronting his father, the attack on the Doctor's party at the shop, the Doctor following Magpie up the mast, and the Wire's defeat. There was then a single day's rehearsal on Friday 20 January, the same day that a schedule for the Block Four episodes was drawn up covering Monday 23 January to Thursday 23 February. ■

**Below:**

The Doctor is a little terse with Mr Magpie.





# Production

**B**ecause of Lipman's availability, the first production day of Block Four – Monday 23 January – was devoted to her scenes, recorded, appropriately enough, at Alexandra Palace itself, which had become a museum following a fire in 1980. Lipman lived nearby in Muswell Hill and recorded her material from 10am to 2pm; she wore special period television make-up and a full evening gown from one of her previous shows (*Re: Joyce!*, her biographical piece about the actress and humourist Joyce Grenfell which she had first performed in 1988). Whereas his filming on the movie *The League of Gentlemen's Apocalypse* in autumn 2004 had prevented Gatiss from seeing much of *The Unquiet Dead* in production, this time he attended several days of *The Idiot's Lantern* and he and Lipman were interviewed by *Doctor Who Confidential*. From 8am to 10am, the crew also recorded exterior shots of the building (including plate shots of the mast), and tested the effect of the faces on the television set with assistant director

Lynsey Muir and runner Tim Hodges wearing balaclavas; this material and the recordings of Lipman would all be processed into black and white and have video lines added to give them a 405-line period look. Philip Wright read in additional dialogue for various sequences. In *The Guardian* on Friday 27 January, Lipman wrote about the Monday recording in the freezing cold of Ally Pally and commented on the “street cred” that being a *Doctor Who* villain had earned her.





'ERECTED ON THE  
AIRSTRIIP WAS A SMALL  
SECTION OF THE ALLY PALLY  
TRANSMITTER.'



## Connections: Not cricket

► The Wire's remark, "Cometh the hour, cometh the man," had been popularised following its use by cricketer Cliff Gladwin during the first Test Match against South Africa at Durban in 1948.



The first couple of weeks on Block Four were devoted to *Fear Her*, although on Friday 27 January when Tennant was not required for most of the day, the actor had lessons in how to ride a Vespa scooter – pictures of which found their way into tabloids like the *Daily Star* on Sunday 5 February. The aim of the day had been that Tennant could pass a

proficiency test for insurance purposes during the afternoon, but after a few minutes it became clear that the actor had little proficiency with the vehicle and Phil Collinson decided that all major sequences with the Doctor on the Vespa would be performed by a stunt double.

Make-up and prosthetics tests for the faceless people were held at Unit Q2 on Friday 3 February, with a second unit test for the faces on the TV screens. On Monday 6, *Doctor Who Confidential* followed the design team preparing the well-preserved terraced area of Florentia Street in Cathays for its appearance as Florizel Street in Muswell Hill. HP Sauce adverts taken from the Advertising Archive

### Below:

Everyone waits for *Doctor Who* to come on, but it would be another 10 years.



were erected, George VI post boxes put in place, street lamps disguised, period doors and windows placed over modern ones, and gravel covered up the road markings. Recording started on Tuesday 7 with the crew based at Madina Mosque on Woodville Road from 9am to 8pm. Tennant had his hair gelled 1950s style, which meant it had to be re-set every time he put his helmet on. Piper's helmet was sprayed pink to match her dress, and the actress suggested that she could also wear pink heart-shaped shades in addition to some patent shoes acquired in London. Vehicles in Vision provided Bishop's 1952 Wolseley 6/80, Magpie's Morris JB van, the 1948 Crossley DD42 London bus and the Doctor's Vespa (actually a 1993 Piaggio model), as well as offering drivers for other period vehicles; meanwhile traffic wardens closed off the street. In the Vespa sequences, all the long shots saw Ray De-Haan and Sarah Franzl doubling for Tennant and Piper; Franzl had previously appeared in *The End of the World* [2005 – see Volume 48] and *Boom Town* [2005 – see Volume 50]. The Vespa was tricky to drive, even for De-Haan who had problems with it stalling, and Tennant and Piper only performed one dialogue sequence while riding on the vehicle, mounted on a stabilising trailer. For the Vespa coming out of the TARDIS, three elements were recorded; the TARDIS prop, the Vespa being driven off a small ramp, and the TARDIS interior; these would be combined in post-production. Jamie Foreman, who loved the 1950s style, grew a moustache specially for the part of Connolly and wore an original 1950s watch which his wife had given him at Christmas. After the wrap, Piper went to a dubbing session at Broadcasting House.

Wednesday 8 February continued work from 8am to 7pm with the set-up of the




**Left:**

Tommy is fearful of his bullying father.

cover shoot with Tennant, Piper, Elisabeth Sladen and numerous monsters at HTV studios. The *South Wales Echo* covered location work, as did the *Western Mail* with Paul Rowland's *Cardiff street is latest home for Dr Who*, while the paparazzi snapped images of Tennant and Piper in costume for the tabloids to run stories such as *Rock A Billie's Rolling* (*Daily Star*) and *Who Suede Shoes* (*The Sun*).

## Oppressive sets

**A**n empty shop on the corner of Kimberley Road and Blenheim Road (renamed Mafeking Terrace and Ladysmith Road at the suggestion of script editor Simon Winstone) in the Penylan area of Cardiff was dressed as Magpie Electricals for work from 8am to 7pm on Friday 10 February, with Piper not required and Cook being trained to drive Magpie's van. The crew was visited by pupils from the nearby Marlborough Junior School with Tennant posing for photographs, signing autographs and chatting with the children. High-definition cameras were tested alongside the main unit during the day, with the team being visited by production executive Julie Scott. An insert for *Fear Her* was also recorded. The *Western Mail* published a piece on the location work on Saturday 11 February while the *Daily Star* ran *It's Rock Around the Doc!*, and on Sunday 12 the *South Wales Echo* covered the Friday recording.

Starting on Monday 13 February, scenes inside the Connolly house were recorded at Unit Q2; these painstakingly decorated and oppressive sets used real period elements including 1950s wallpaper. Work was scheduled from 8am to 7pm for most of the week. Playback to a period television was performed with an edition of *Animal, Vegetable, Mineral?* originally

street party and tests on the Bakelite box prop, with Pat Deacy, the art department driver, doubling Tennant on the scooter. Blue script revisions were made covering the Doctor and Rose arriving at Florizel Street and talking to Rita in the living room. The crew remained at Florentia Street from 7.30am to 6.30pm on Thursday 9 with Martyn Darby and Toni Rice doubling in the scooter shots, and for the street party scenes the music played in was Lonnie Donegan's 1955 hit *Rock Island Line* (although this was removed in post-production). A small number of party-goers were hired, with post-production placing them in shot three times each. At the end of the night, the artificial downpour was recorded for the pre-credits, with the water sprayed from a bowser and converted fire truck furnished by Bell and Two Tones. Three cameras were used for these sequences, and during the meal break a practical test was performed with a recreated 1950s TV set in the mosque. New casings had been made based on a few designs rescued from a skip; inside were modern portable televisions fed directly from DVD players. *Doctor Who Confidential* was present to record interviews with Tennant, Foreman, Page, Phil Collinson and location manager Gareth Lloyd, and to cover a *Radio Times*





**Above:** Billie Piper sports an authentic 1950s puffa jacket.

broadcast on 27 October 1954. The costume department paid special attention to the medals worn by Eddie Connolly; he had served in Burma but had not been decorated for heroism or gallantry. Ten artistes were seen for prosthetics fittings as faceless people, of which only five would ultimately be needed. Yellow script revisions were issued covering the opening scene, Magpie talking to the Wire in his shop, Rose visiting Magpie's store, and the Doctor breaking into the shop. These changes were mainly because the design team had abandoned the plan of Magpie having a back room containing the set with the Wire, divided by a curtain from the shop.

*Doctor Who Confidential* covered work on Tuesday 14 February, interviewing

Tennant and Gatiss. When the Doctor looked at Grandma, a CGI effect was to be added later which required reference crosses to be drawn on John's face, while stunt co-ordinator Dave Forman doubled for her as she was bundled under the blanket. Visitors on the set included guests of the cast and crew, and Menna Richards, the head of BBC Wales. The strict precautions about access to the sets had generally proved effective so far, but the repercussions of the day would result in these being tightened further. On UKTV Gold later that day, Lipman discussed her appearance as an alien on chat show *Wogan: Then and Now*.

Tennant and Piper were needed on a readthrough for *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]



on Wednesday 15 February and thus unavailable; Tennant was also needed for a screen test with actress Freema Agyeman at Phil Collinson's flat. Work continued in the Connolly house at Unit Q2 with a second unit performing pick-ups for *Fear Her* and then recording insert shots of the living room television. Although the BBC had provided a copy of its own coronation coverage, the team was forbidden from using the moment when Queen Elizabeth was actually crowned. An edition of *Muffin the Mule* was also used from a commercial DVD issued by Maverick of the television films made from 1952; Muffin was a string puppet who regularly appeared with Annette Mills on BBC programmes such as *For the Children* and *Children's Newsreel* from August 1946 to Mills' death in 1955. Also used was a BBC Television ident designed by Abram Graves which had debuted in early December 1953. With the main unit, Martin Winfield provided Aunt Betty's dog; the first choice was too similar to the coat worn by the character so the second choice, a Jack Russell, was used instead. Thursday 16 saw the team on location again from 9am to 8pm with Steve Griffin doubling for Tennant in some scooter long-shots, while John Jenner, who played Mr Gallagher, doubled for Grandma under the blanket in Bishop's car. A 1951 Bedford S-Type removal van had to be parked across one of the junctions on Florentia Street to obscure some of the newer cars parked in the area. There were green revisions to the script for the scene where the Doctor saw the faceless Rose. At the same time, back at Unit Q2 more tests with the high-definition equipment were conducted, covering some scenes with the Connolly family on the living room set, shots of the Face of Boe, the TARDIS control room in operation and a Dalek operated by Nicholas Pegg and voiced by

Nicholas Briggs in front of a greenscreen.

Thursday 16 also saw *New!* magazine running a piece on the episode with spoilers, and the *Daily Star* reported that a copy of the script for *The Idiot's Lantern* had been found on a London park bench on Saturday 7 January – an incident Davies had previously noted in his *Production Notes* column in *Doctor Who Magazine* issue 366. On Friday 17 the crew returned to Cardiff Royal Infirmary – previously seen in *Rose* [2005 – see Volume 48] and *Aliens of London/World War Three* [2005 – see Volume 49] – for the scenes at Alexandra Palace which did not require Piper. David Tennant recorded behind-the-scenes material for the day and chatted to Euros Lyn as part of *Doctor Who's Video Diary* for BBC Worldwide.

## Blank faces

**R**ecording from 7am to 6pm on Saturday 18 February was performed at the bitterly cold venue of Veritair which had been used in the Cybermen episodes, and ran concurrent with second unit work for Block Three with the other crew then joining the main camera team. The plan had been to record in the heliport, but a police helicopter was being serviced in the hangar so the team worked outside. *Doctor Who Confidential* interviewed Tennant and Cook – the only actors needed that day – along with Dave Houghton and the Any FX crew; Tennant also continued to record material for the *Doctor Who Video Diary*. In the wake of earlier leaks about forthcoming storylines, set visits had now

## Connections: Farewell

► The Wire gives a darker meaning to the phrase "goodnight children, everywhere". These words were regularly spoken by Derek McCulloch – known to young listeners as 'Uncle Mac' – to close BBC radio's *Children's Hour* towards the end of the war, taken from a 1939 song recorded by Vera Lynn.





## Connections: Step back in time

► The Doctor attributes the wise saying, "It's never too late!" to Australian pop singer Kylie Minogue, from her November 1989 hit *Never Too Late*.



been reconsidered, with every visitor now required to sign a legally binding confidentiality form before being allowed to view production. Erected on the airstrip was a small section of the Ally Pally transmitter, standing on a section of greenscreen to allow a CGI background to be added. Gordon Seed doubled

Tennant in some shots, with the action changed on the day, omitting Magpie's kick at the Doctor and substituting a burst of energy from the Wire.

Piper re-joined the crew on Monday 20 February when work from 11.30am to 10.30pm began on the South Dock in Newport, with the crew warned that there was a lot of coal dust around from a nearby depot; Tennant took the opportunity to chat to two of the faceless extras for his *Doctor Who Video Diary*. On Tuesday 21, Millennium provided blank prosthetic faces for the caged extras for recording from 10.30am to 9.30pm; these masks had tiny pinholes for eyes and a small breathing gap under the chin meaning that the artistes wearing

### Below:

Transforming the extras into victims of the Wire.

them had to be led around. Ross doubled for Rose under the blanket, and both the removal of the blanket and the black crosses painted on Piper's face caused her and Tennant to break into giggles during recording. Some of the crew were absent on a recce for *The Impossible Planet/The Satan Pit*, while the team was also visited by Richard Stokes, the producer of *Torchwood*. There were also goldenrod revisions to the script covering the Doctor confronting Magpie in his shop.

## Tardisode

Tennant and Piper were required in readthroughs for *The Impossible Planet/The Satan Pit* until lunchtime on Wednesday 22 February, while work continued at Unit Q2 from 9am to 8pm for scenes at Magpie's shop and the second unit covered more TV insert shots (with period sets being specially made from MDF cases with vacuum-formed screens) and those for the Bakelite box, as well as for *Rise of the Cybermen/The Age of Steel* and *Fear Her*. Each of the televisions in the shop were fed by a separate looped image of a face from a DVD. On set that day were Gareth Powell, the head of finance at BBC Wales, and also a number of overseas visitors. Recording concluded at Unit Q2 between 8.30am and 7.30pm on Thursday 23 with visits from







BBC director general Mark Thompson, BBC Wales controller Menna Richards, and head of CBBC drama Jon East; Thompson commented that *Doctor Who* was one of the BBC's most important programmes. Piper was not required for this final day, and a wrap party was held at Tiger Tiger on Greyfriars Road that evening.

Tennant travelled back up to Scotland to take part in the launch of the National Theatre of Scotland at Edinburgh's Queen's Hall, on Saturday 25 February. *TV Quick* had coverage of the location shoot, and more images appeared in the *Sunday Mirror Magazine* on Sunday 26. Wild tracks

of a moped engine were recorded by the *The Impossible Planet/The Satan Pit* crew at HTV Studios on Friday 3 March.

Originally to feature the Wire zipping about through TV sets in different empty living rooms, searching for people, the shooting script for the Tardisode promotional episode to accompany *The Idiot's Lantern* was slightly longer than the finished version. The script suggesting the music of *Housewives Choice* being played as the television was unpacked; a caption 'One Month Later' appearing before the scene with the grandmother; and material of the old lady going out to the kitchen to get a cup of tea. During its development, Simon Winstone asked Gareth Roberts to change the 'old lady' character to be Gran and add an extra speech.

The 55-second item showed the new television being delivered to the Connollys and apparently breaking down. When Grandma goes to hit it and try to get it working, a strange light streaks from it and she backs away in terror. An announcer's voice invites everyone to watch the coronation the next day. The sequence was recorded on the Connollys' house set at Unit Q2 on Thursday 16 February. ■

#### Left:

Coming to you from Alexandra Palace!

### PRODUCTION

**Mon 23 Jan 06** Alexandra Palace, Wood Green, London (Ext Alexandra Palace/Int TV Studio Alexandra Palace)

**Tue 07 - Wed 08 Feb 06** Florentia Street, Cathays, Cardiff (Ext Florizel Street/Int & Ext Connolly House: Hallway)

**Thu 09 Feb 06** Florentia Street (Ext Florizel Street/Scooter on the move/London Streets/London Panorama)

**Fri 10 Feb 06** Blenheim Road, Penylan, Cardiff (Ext Magpie's Shop/Ext London Streets/Ext North London Streets/Int Magpie's Van)

**Mon 13 Feb 06** Unit Q2: Connolly House: Living Room/ Front Room

**Tue 14 Feb 06** Unit Q2: Connolly House: Living Room/Front Room/Hallway/ Landing/Bedroom

**Wed 15 Feb 06** Unit Q2: Connolly House: Landing/Living Room/Hallway/TV inserts

**Thu 16 Feb 06** Florentia Street (London Streets/Int & Ext Bishop's Car/Bishop's Alley/Ext Florizel Street)

**Fri 17 Feb 06** Cardiff Royal Infirmary, Longcross Street, Cardiff (Ext Alexandra Palace); Cardiff Royal Infirmary, Newport Road, Cardiff (Int Alexandra Palace)

**Sat 18 Feb 06** Veritair Aviation Limited, Cardiff Heliport,

Cardiff Bay (Ext Alexandra Palace: Transmitter)

**Mon 20 Feb 06** South Dock, Newport Dock, Newport (Int Bishop's HQ: Car/Ce 11/ Faces Background)

**Tue 21 Feb 06** South Dock (Int Bishop's HQ: Office/Faces Background)

**Wed 22 Feb 06** Unit Q2: Magpie's Shop: Back of Shop/TV inserts

**Thu 23 Feb 06** Unit Q2: Magpie's Shop: Back of Shop/Alexandra Palace: TV Studio Control Room



## THE IDIOT'S

'TENNANT HAD HIS HAIR GELLED  
1950S-STYLE, WHICH MEANT IT  
HAD TO BE RE-SET EVERY TIME HE  
PUT HIS HELMET ON.'



# Post-production

**T**he radio comedy programme heard in the pre-credits was an edition of *Take It from Here* that was originally broadcast on 15 June 1953.

CGI work on the episode included the shots of the transmitter, the extension of Florizel Street for the street party, and also the blank faces of Rose and Grandma, with Chris Petts creating and texturing 3D models of the actors' faces.

The pre-credit sequence was altered so that the story no longer began at the Connolly house. This scene had a small cut, when Gran said, "They're dangerous, televisions. Woman down the market, it turned her blue. Head to foot, blue!" "Now don't talk daft, mum," said Rita, with Eddie saying, "You lot. I despair! You know where I got these, don't you?" as he tapped the medals on his blazer. "Burma," said Tommy quietly. "Burma!" exclaimed Eddie, "Fought a war for the likes of you, you know! So's you could have opportunities I never even dreamt of. And all you want is a television set. Dear, oh dear."

## Blanketed figure

**W**hen the family was watching *Muffin the Mule*, Eddie commented to Tommy, "Brand-new television, your uncle is seething with envy!" As Rita protested about the state of her mother, he decreed, "To all intents and purposes, this is a normal house. Better than normal! We've got a television, we've got heating, we've got food in the fridge, we're the age of prosperity, that's what we are." When the Doctor asked Magpie which coronation



was about to take place, he then said, "The coronation! Universe this size? Get some perspective! Napoleon's? William the Silent's? The Fragrant Arrows of the Half-light – numbers eight through 15?" "Now don't be daft," said Rose, "it's obvious isn't it? All the flags and stuff." William the Silent was the sixteenth-century ruler King William I of Orange, while the Fragrant Arrows of the Half-light were inspired by lines from WB Yeats' 1889 poem *Anashuya and Vijaya*.

A short scene of Bishop on the car telephone as he arrived back at his HQ was cut. "Anything from Torchwood, what are they saying?" he asked, adding, "I know their first priority is to protect the Royal Family, but how does that help me?" He slammed the phone down and looked at the blanketed figure of Ted Gallagher in the back seat, unnerved as Ted's hands continually clenched and unclenched.

The scene at the Connolly's just before the Doctor and Rose arrived was trimmed in a couple of places. When Eddie told

### Above:

"Now, are you sitting comfortably? Good. Then we'll begin."



## THE IDIOT'S LANTERN



**Above:**  
They're  
behind you!

Tommy to be quiet, the boy apologised and his father continued, "That's more like it. Getting very full of yourself these days. I know what'll sort you out. A good proper job, down at the yard. It's about time you brought in an honest wage." "But I've told you, I want to go to university..." began Tommy. "You can forget it!" retorted his father. "Sponging off the state and consorting with communists! I'm not having it..." "I can do what I want," interrupted Tommy, but his father retorted, "No you can't, Tommy my lad. That's the point. What I say, goes." After asking Rita to put up the flags, Eddie continued, "We've got the family coming round to see that television, and I want this place shining." "We can't have guests," said Rita, "they're gonna hear it, upstairs..." "By the time they arrive, the situation will be resolved, my love, now I want this house looking spick and span." When the Doctor and Rose appeared on the doorstep, Eddie said, "But... hold on, you're not the police,

I saw that copper push you out of the way." When Eddie protested at putting up the flags, Tommy originally said, "You're doing the housework, Dad!" "And that's enough out of you!" stormed Eddie. When Tommy talked about people vanishing, he said, "They get taken away. And never seen again." As the Doctor, Rose and the family went upstairs, Rita said of her mother, "It's not her fault. She's just an old woman. Don't hurt her." "All right then, Doctor. You with your smart mouth. Let's see if you can find the words for this," sneered Eddie. On seeing Grandma, Rose asked, "When did this happen?" and Tommy replied, "bout a month ago."

After Bishop admitted to the Doctor that he could not deal with the situation any more, he tried to wrap his hand around his elbow and said, "You're right. You can't." "Told you," said the Doctor. The bulk of Bishop's speech as the Doctor looked at the faceless Rose was omitted: "Most of them [the faceless people] are hidden away by



the families, husbands or wives, that sort of thing. This one caused a right old panic, three men found her, just standing there, God knows, we'll have trouble keeping that quiet. That's more work for me. Seems to be more and more, like the rate of this is increasing."

When Tommy confronted his father over informing on his grandmother, he said, "When the Doctor first came to the house, you were expecting the police. You said so. Why was that?" "I dunno," said a flustered Eddie, "I was just saying..." Before the Doctor broke into the shop, Bishop's voice could originally be heard saying, "Trouble is, a warrant'll take an age and this being coronation day..."

### Brief scene

**W**hen examining the Bakelite box, the Doctor commented that it "changes any transmitter into a receiver". As they looked at the faces on the screens, the Doctor said, "All still here! Their faces. Personalities. Like waste." "Still alive?" asked an appalled Bishop. When the Wire spoke of its plan, it originally claimed, "All life is prey for me! Shining electrical life, pounding through your little brains. Coursing through every synapse,



**Above:** Rita Connolly has a lot to worry about.

every neural causeway!" When Tommy pointed out in the shop, "But Gran never came here," the Doctor replied, "Doesn't matter. Wherever there's a telly, it can feed." When Bishop pointed out that the Wire was speaking of the coronation, the Doctor rattily retorted, "Well, obviously the coronation!" As the Wire told the Doctor to enjoy the televised coverage, he commented, "Nah. I Sky Plussed it donkey's years back." During the Wire's attack on the Doctor, it commented, "His mind is ablaze!"

A brief scene of children playing on Florizel Street being called in to watch the coronation by their mothers, leaving only Eddie sitting alone, was dropped. When the Doctor realised that Magpie was making for Alexandra Palace he said, "I deserve to be killed and... reanimated by the Gelth!" When the Wire started to feed, it screeched, "Gorge! Glut! Sate me! And I will become manifest." As the Doctor condemned the Wire, he raged that it was "fat on the energy of 20 million souls". The BBC caption was shown over the opening establishing shot of Magpie's store, while the producer and director captions appeared over the Doctor and Rose on the Vespa. ■

**Left:** The Doctor fancies a Bakelite sandwich.





# Publicity

## Right:

Rory Jennings, who played Tommy, appeared on *Totally Doctor Who*.

► “He always hides behind the sofa when Maureen Lipman’s on,” commented a wife to her husband as their child hid behind them from an episode of *Doctor Who* on the television; this was a cartoon which appeared in *The Independent* courtesy of artist Tim Sanders on Thursday 30 March 2006 in the wake of the new series’ press launch.

► In *Radio Times*, the episode was promoted by a two-page interview with Mark Gatiss conducted by Nick Griffiths under the title *Do Not Adjust...* Alison Graham selected it as one of *Today’s Choices*; this was illustrated by a shot of Rose looking out from the television screen at the Doctor. The programme listing itself had a shot of the Doctor confronting Magpie.

► In the lead-up to transmission, an item on *Blue Peter* on Tuesday 23 May



## Right:

*The Idiot's Lantern* was promoted in *Radio Times*.



covered *Doctor Who* with reference to *The Girl in the Fireplace* [2006 – see page 38], and a clip was shown on Channel 4’s *The New Paul O’Grady Show* when Foreman appeared as a guest on Friday 26 May.

► *Totally Doctor Who* Programme 7 appeared on BBC One at 5pm on Thursday 25 May (with the usual repeats at 6.30pm on Friday and Saturday plus 1.30pm on Monday); the studio elements of the 27’30” show had been recorded on Wednesday 17 May. Rory Jennings then appeared the following week in Programme 8, which had been recorded with Programme 7.

► A commentary for the website and the BBC Three repeat was recorded in London on Thursday 18 May with Cook, Page and Sheelagh Wells, while Lipman commented on the programme to Andrew Marr when appearing on BBC One’s *Sunday AM* on Sunday 28 May.



# Broadcast

- ▶ The episode outperformed the charity football match *Soccer Aid* broadcast on ITV1 and was the top-rated show of the day. The corresponding episode of BBC Three's *Doctor Who Confidential* was *The Writer's Tale*; running to 27'06" this aired at 7.45pm the same evening and attracted an audience of around 450,000 (the fifth-highest rated show for BBC Three that week).
- ▶ With an optional commentary, *The Idiot's Lantern* was repeated during the week on BBC Three, first at 7.10pm

on Sunday 28 May (to an audience of 600,000, the channel's second-largest audience of the week) and then at 9pm on Friday 2 June (seen by an estimated audience of 400,000). A *Doctor Who Confidential* *Cut Down of The Writer's Tale* running to 11'04" followed both these repeats.

- ▶ *The Idiot's Lantern* was also selected for a repeat on BBC Four as part of a theme night about children's television; it was broadcast at 8.10pm on Tuesday 29 May 2007.

**Above:**  
Bishop makes his point.

## ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Idiot's Lantern</b>	Saturday 27 May 2006	7.00pm-7.45pm	BBC One	45' 09"	6.76M (18th)	84



# Merchandise

**Right:**

Deleted scene from *The Idiot's Lantern* on the DVD release.

**T**he *Idiot's Lantern* was released on BBC DVD as part of *Doctor Who Series 2 Volume 3* in July 2006. It was later included in *The Complete Second Series* box set in November 2006, with audio commentary for the episode from David Tennant, Edward Thomas and Charlie Bluett recorded on Friday 14 July 2006, a day when Tennant had been released from work on *The Runaway Bride*. The box set also included deleted scenes and entries in Tennant's *Doctor Who Video Diary* recorded during the episode's production. The box set was reissued in *Doctor Who: The Complete Series 1-4* in October 2009, on Blu-ray

**Right:**

Character Options' action figure of Gran and the Wire.



as *Doctor Who: The Complete Series 1-7* in November 2013, and also as *Doctor Who: The Complete Second Series* in August 2014.

In June 2009, the episode featured in GE Fabbri's *Doctor Who – DVD Files* issue 11.

Action figures of Mrs Connolly and the Wire were available from Character Options in August 2007. ■



# Cast and credits

## CAST

**David Tennant** ..... The Doctor  
**Billie Piper** ..... Rose Tyler  
 with  
**Maureen Lipman** ..... The Wire  
**Ron Cook** ..... Magpie  
**Jamie Foreman** ..... Eddie Connolly  
**Debra Gillett** ..... Rita Connolly  
**Rory Jennings** ..... Tommy Connolly  
**Margaret John** ..... Grandma Connolly  
**Sam Cox** ..... Detective Inspector Bishop  
**Ieuan Rhys** ..... Crabtree  
**Jean Challis** ..... Auntie Betty  
**Christopher Driscoll** ..... Security Guard  
**Marie Lewis** ..... Mrs Gallagher

## UNCREDITED

**Ian Barlow** ..... Bus Driver  
**Martyn Darby** ..... Riding Double for the Doctor  
**Toni Rice** ..... Riding Double for Rose Tyler  
**John Jenner** ..... Mr Gallagher  
**Jason Stevens** ..... Thug  
**Dorn Kynaston** ..... Bishop's Driver  
**John Dignam, Tom Boulding** ..... Lads  
**Paul Starsky** ..... Dad  
**John Dignam, Tom Boulding, Paul Starsky, Joanna Brown, Lesley Dring, Jason Hayes, Phillipa Burt, Jo Dibble** ..... Locals  
**Ray De-Haan, Gordon Seed** .....  
 ..... Stunt Double for The Doctor  
**Sarah Franzl** ..... Stunt Double for Rose Tyler  
**Pat Deacy** ..... Riding Double for The Doctor  
**Brian Winstone, Fred, Graham Jones, Keith, Harold** ..... Drivers  
**Steve Griffin** ..... Stunt Double for Thug  
**Steve Griffin** ..... Stunt Double for The Doctor  
**Gareth Long, Trevor Payne** ..... Market Workers  
**Rocky Taylor** ..... Stunt Double for Crabtree  
**Dave Forman** ..... Stunt Double for Grandma Connolly  
**John Jenner** ..... Double for Grandma Connolly  
**Dominic Mancienne, Richard Mancienne, Debbie Reid, Natasha Mottee, Vincent Warltire, Damien Mantoulou, Dayve Dean, Chris Richards, James McLeod, Richard Knott, Stuart Dorrance, Gregg Bennett, Adam Chilvers, Lynsey Muir, Wendy Hobbs, Anita Rice, Anna Rudolph, Suzanne Burgess, Dianne Dawson, Karen Dorrance, Catherine Olding** ..... Faceless Crowd  
**Liz Edney** ..... Rita's Sister  
**Dai Murphy** ..... Rita's Brother-in-law  
**Christian Byard** ..... Rita's Nephew  
**Simon Howells** ..... Rita's Cousin  
**Katy Fin Bar** ..... Rita's Cousin's Wife  
**Richard Randall** ..... Uncle John  
**Lara Phillipart, Conner Edwards** .... Children

### Left:

Tommy has a difficult family life – his dad's a bully and his gran's got no face.





**Simon Challis, Levi James, Anthony Churchill, Eryl Vaughan, Annisia, Natalie Danks Smith** .....Locals  
**Chris Jenkins, Jordan Struel**.....White Kids  
**Behnaz Akghar, Dixie Dickenson, Gareth Gethin Evans, Andy Mayo, Alex Ford Robertson** ..... Studio Staff  
**Dominic Mancienne, Richard Mancienne, Marium Mundy, Natasha Mottee, Vincent Warltire, Chris Richards, Dayve Dean, Wayne Closier, James McLeod, Richard Knott, Stuart Dorrance, Gregg Bennett, Adam Chilvers, Wendy Hobbs, Anita Rice, Ann Marie Hollyoake, Karen Swan, Dianne Dawson, Karen Dorrance, Catherine Olding, Keneshea Brown, Paul Loftus, Suzanne Burgess, Joanna Crozier** ..... Party Guests  
**Casey McDonald, India Davies, Unknown, Chris Jenkins, Jordan White, Jack Walker** .....  
..... Party Kids  
**Paul Keogh, Nicholas Cater, Hannah Welch, Lindsay Hollingsworth, Daryl Adcock, Stephen Bracken-Keogh** .....  
..... Additional Dialogue Recording

TARDISODE CAST

**Margaret John** ..... Grandma Connolly  
with  
**Kevin Hudson** ..... Delivery Man  
**Robert Booth** ..... Voice

Below:  
Tea break!



CREDITS

Written by Mark Gatiss  
Producer: Phil Collinson  
Director: Euros Lyn  
1st Assistant Director: Peter Bennett  
2nd Assistant Director: Steffan Morris  
3rd Assistant Director: Lynsey Muir  
[uncredited: Nick Britz, Naomi Harvey]  
Location Manager: Gareth Lloyd  
[uncredited: Gareth Skelding]  
Unit Manager: Rhys Griffiths  
Production Co-ordinator: Jess van Niekerk  
Production/Script Secretary: Claire Roberts  
Production Runner: Sarah Davies  
A/Production Accountants: Debi Griffiths, Kath Blackman  
Continuity: Non Eleri Hughes  
[uncredited: Manie Paxton]  
Script Editor: Simon Winstone  
Focus Puller: Steve Rees [uncredited: Terry Bartlett, Anna James, Mari Yamanura]  
Grip: John Robinson [uncredited: Dai Hopkins, Clive Baldwin]  
Boom Operator: Jeff Welch  
Gaffer: Mark Hutchings  
Best Boy: Peter Chester [uncredited: Slogger]  
Stunt Co-ordinator: Dave Forman  
Stunt Performers: Gordon Seed, Steve Griffin, Rocky Taylor, Ray De-Haan, Sarah Franzl  
Supervising Art Director: Stephen Nicholas  
Art Dept Production Manager: Jonathan Marquand Allison  
Standby Art Director: Lee Gammon  
A/Supervising Art Director: James North  
Design Assistants: Al Roberts, Peter McKinstry  
Standby Props: Phil Shellard, Matthew North  
Set Decorator: Dave Morison  
Property Master: Adrian Anscombe  
Production Buyer: Joelle Rumbelow  
Assistant Props Master: Paul Aitken  
Props Chargehand: Phil Lyons  
Props Storeman: Stuart Wooddisse  
Specialist Prop Maker: Mark Cordory  
Prop Maker: Penny Howarth  
Construction Manager: Matthew Hywel-Davies





## Cast and credits

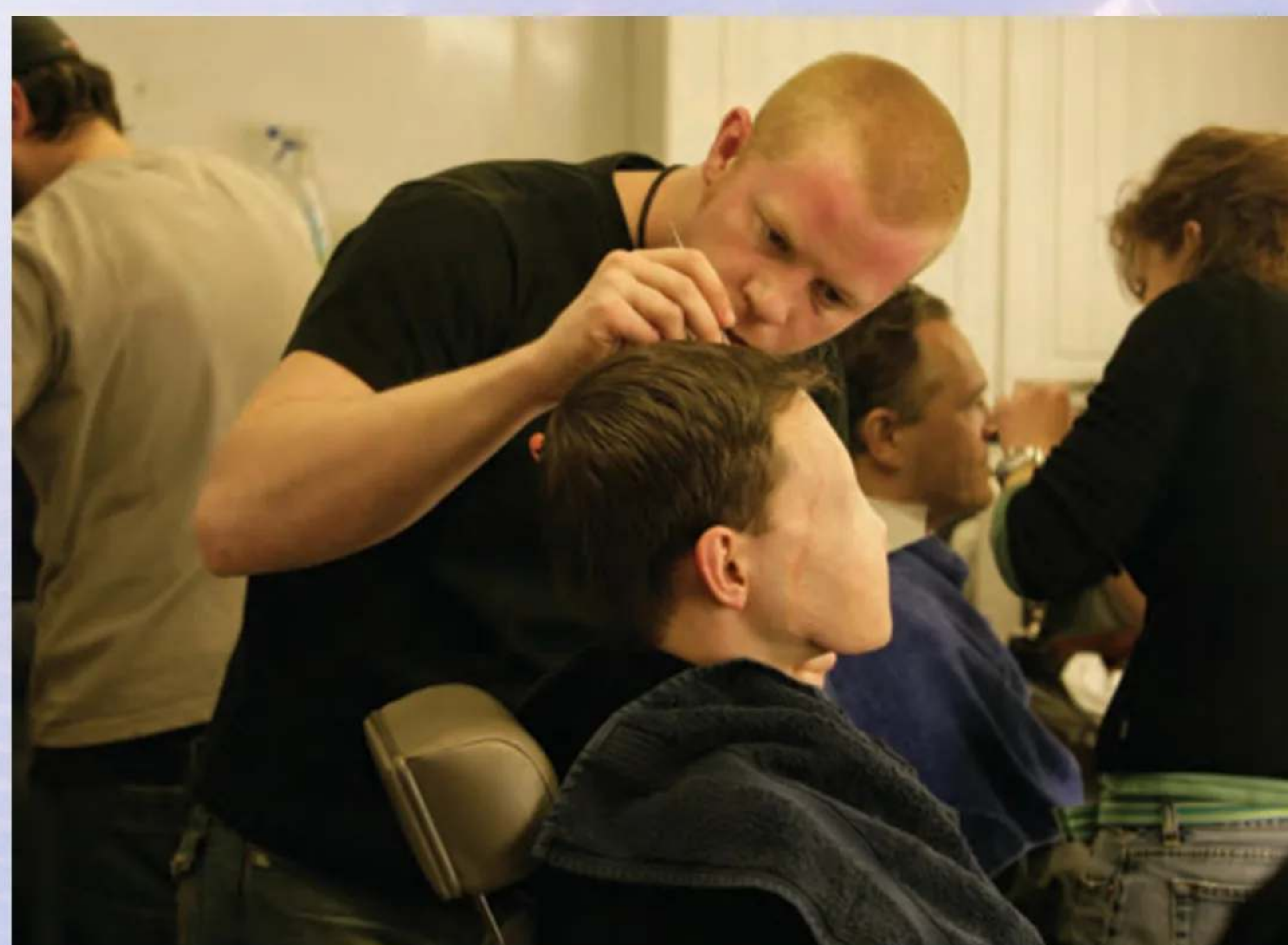
Construction Chargehand: Allen Jones  
 Storyboard Artist: Shaun Williams  
 Graphics: BBC Wales Graphics  
 Costume Supervisor: Anna Lau  
 [uncredited: Marnie Ormiston]  
 Costume Assistants: Lindsay Bonaccorsi,  
 Kirsty Wilkinson [uncredited: Angela Jones]  
 Make-Up Artists: Anwen Davies, Steve Smith,  
 Moira Thomson [uncredited: Sara Griffiths,  
 Vicki Owen, Jane Beard]  
 Prosthetics Supervisor: Rob Mayor  
 Prosthetics Technicians: Jo Glover, Martin Rezard  
 Special Effects Co-ordinator: Ben Ashmore  
 Special Effects Supervisors: Paul Kelly,  
 Mike Crowley  
 Special Effects Technicians: Danny Hargreaves,  
 Richard Magrin  
 Casting Associate: Andy Brierley  
 Assistant Editor: Ceres Doyle  
 Post Production Supervisors: Chris Blatchford,  
 Samantha Hall  
 Post Production Co-ordinator: Marie Brown  
 Online Editor: Matthew Clarke  
 Colourist: Mick Vincent  
 2D Artists: Bronwyn Edwards, Simon Holden,  
 Joseph Courtis, Sara Bennett, Michael  
 Harrison, Russell Horth, Sandra Roach, Melissa  
 Butler-Adams  
 3D Artists: Serena Cacciato, Nick Webber,  
 Chris Tucker, Chris Petts  
 Digital Matte Artist: Ilyas Kaduji  
 Visual Effects Co-ordinator: Kim Phelan  
 Dubbing Mixer: Tim Ricketts

Sound Editors: Paul McFadden, Doug Sinclair  
 Sound FX Editor: Paul Jefferies  
 Finance Manager: Richard Pugsley  
 With thanks to the BBC National Orchestra of Wales  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Accountant: Endaf Emyr Williams  
 Sounds Recordist: Simon Fraser  
 Costume Designer: Louise Page  
 Make-Up Designer: Sheelagh Wells  
 Music: Murray Gold  
 Visual Effects: The Mill  
 Visual FX Producer: Will Cohen  
 Visual FX Supervisor: Dave Houghton  
 Special Effects: Any Effects  
 Prosthetics: Neill Gorton and Millennium Effects  
 Editor: Crispin Green  
 Production Designer: Edward Thomas  
 Director of Photography: Rory Taylor  
 [uncredited: Steve Lews]  
 Production Manager: Marcus Prince  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC Wales  
 With thanks to the  
 Canadian Broadcasting Corporation<sup>1</sup>  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
 © BBC MMVI

**Left:**  
 Don't touch  
 the hair!

<sup>1</sup> DVD only

**Below:**  
 Painting on a  
 blank canvas.





# Profile

## MARK GATISS

Writer

**B**orn 17 October 1966, Mark Gatiss grew up opposite Winterton psychiatric hospital, Sedgefield, County Durham, where his father Maurice worked as a maintenance engineer. Secretary mum Winnifred also briefly worked here.

Young Mark was hooked on *Doctor Who* after watching *Spearhead from Space* [1970 – see Volume 15]. He acted in school plays at Heighington Primary School from the age of seven, before attending Woodham Comprehensive School. Other boyhood obsessions included Hammer films, Sherlock Holmes, HG Wells and fossil collecting.

He studied at Bretton Hall Drama College, West Yorkshire, finding a rapport with fellow students Reece Shearsmith and Steve Pemberton and Leeds University cohort Jeremy Dyson.

His *Doctor Who: The New Adventures* novel *Nightshade* was published August 1992. *St Anthony's Fire* followed in 1994, with *The Roundheads* (1997) and *Last of the Gaderene* (2000) later published by BBC Books.

His TV acting début came in *Harry* (1993) as a diner manager. His next role was inside a Dalek for documentary *Thirty Years in the TARDIS* (1993). After appearing in Catherine Cookson's *The Dwelling Place* (1994), TV parts eluded him for two years.

Gatiss wrote four *PROBE* video productions for Bill Baggs' independent company, beginning with *The Zero Imperative* (1994), fronted Baggs' documentary on the making of the *Doctor Who* TV Movie [1996 – see Volume 47] and wrote two *Who*-esque audios starring Sylvester McCoy, *Republica* and *Island of Lost Souls* (1998).

For Big Finish, Gatiss wrote the second *Doctor Who* audio drama release *Phantasmagoria* (1999), *Invaders from Mars* (2002) and played the Master in *Sympathy for the Devil* (2003).

Gatiss briefly played the Doctor in a comedy sketch written and performed with David Walliams for BBC2's *Doctor Who Night* (1999). Gatiss later regretted

**Below:**  
Mark with David Tennant in *Quatermass* in 2005, and as Johnnie Cradock in *Fear of Fanny* in 2006.







a disparaging remark made in another sketch that upset Colin Baker and Sylvester McCoy.

Gatiss and his Bretton Hall colleagues had formed comedy troupe The League of Gentlemen in 1994 before winning the Perrier Award at 1997's Edinburgh Fringe. A radio series that same year soon transferred to television. *The League of Gentlemen* (1999-2002) won numerous awards and spawned a movie *The League of Gentlemen's Apocalypse* (2005).

Now an established comedy name, Gatiss appeared in *Dr Terrible's House of Horrible* (2001), *Spaced* (2001) and *Surrealisimo* (2002). He also wrote for the rebooted *Randall & Hopkirk (Deceased)* (2001).

Gatiss had unsuccessfully pitched a *Doctor Who* revival to the BBC circa 2003 but became a significant writer on its eventual return. *The Idiot's Lantern* was his second script, following his first *The*

*Unquiet Dead* [2005 – see Volume 48]. Later stories were *Victory of the Daleks* [2010 – see Volume 63], *Night Terrors* [2011 – see Volume 68], *Cold War* [2013 – see Volume 73], *The Crimson Horror* [2013 – see Volume 74], *Robot of Sherwood* [2014 – see Volume 77] and *Sleep No More* [2015]. He also scripted *An Adventure in Space and Time* (2013) which dramatised the events surrounding the creation of *Doctor Who*.

He also played the titular villain of *The Lazarus Experiment* [2007 – see Volume 55] and cameo'd heavily made-up as Gantok in *The Wedding of River Song* [2011 – see Volume 70].

Outside of *Doctor Who*, he appeared in *The Quatermass Experiment* (2005) and took regular comedy roles in *Nighty Night* (2004/5) and science-fiction sitcom *Clone* (2008). Three novels detailing the adventures of gentleman spy Lucifer Box were published from 2004-8.

**Above:**  
Mark presents  
*The History  
of Horror*.





**Above and right:**

Three of Mark's memorable characters from *The League of Gentlemen*.

**Below:**

Mark has written several novels, including the acclaimed *The Vesuvius Club*, and his first *Doctor Who* New Adventure, *Nightshade*.

Mainstream TV parts have included *Marple* (2004), *Footballers' Wives* (2004), *Midsomer Murders* (2010), *Inspector George Gently* (2012) and *Mapp & Lucia* (2014). He guested in *Poirot* and adapted three screenplays (2008/2010/2013).

He has displayed his talent for mimicry in several TV biographies, playing Johnnie Cradock in *Fear of Fanny* (2006), Malcolm McLaren in *Worried About the Boy* (2010) and



Peter Mandelson in *Coalition* (2015). In movie *Starter for 10* (2006) he played quiz host Bamber Gascoigne.

A BBC Four mainstay, Gatiss created and starred in horror anthology *Crooked House* (2008), adapted and starred in *The First Men in the Moon* (2010) and fronted movie documentaries including *A History of Horror* (2010).

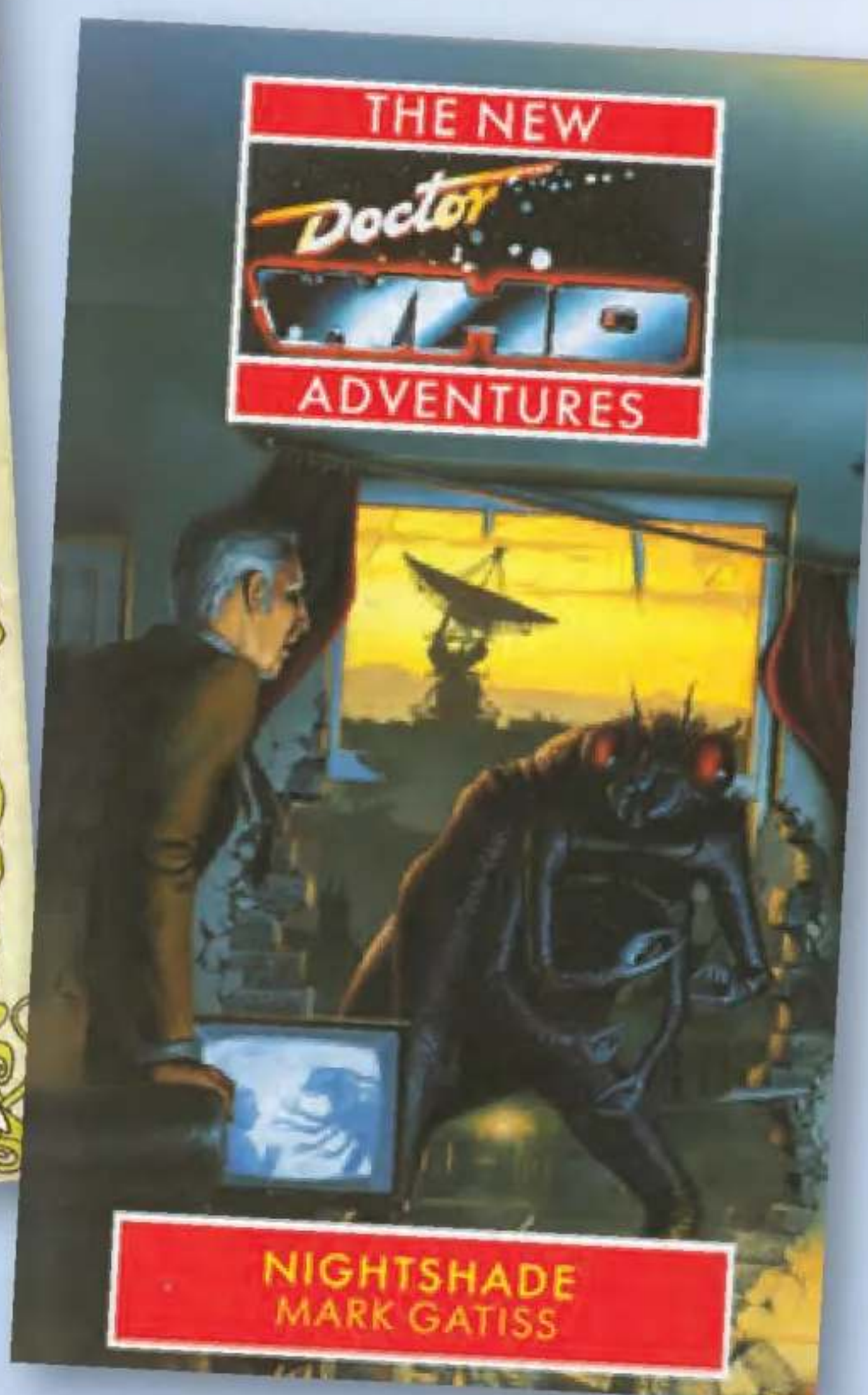
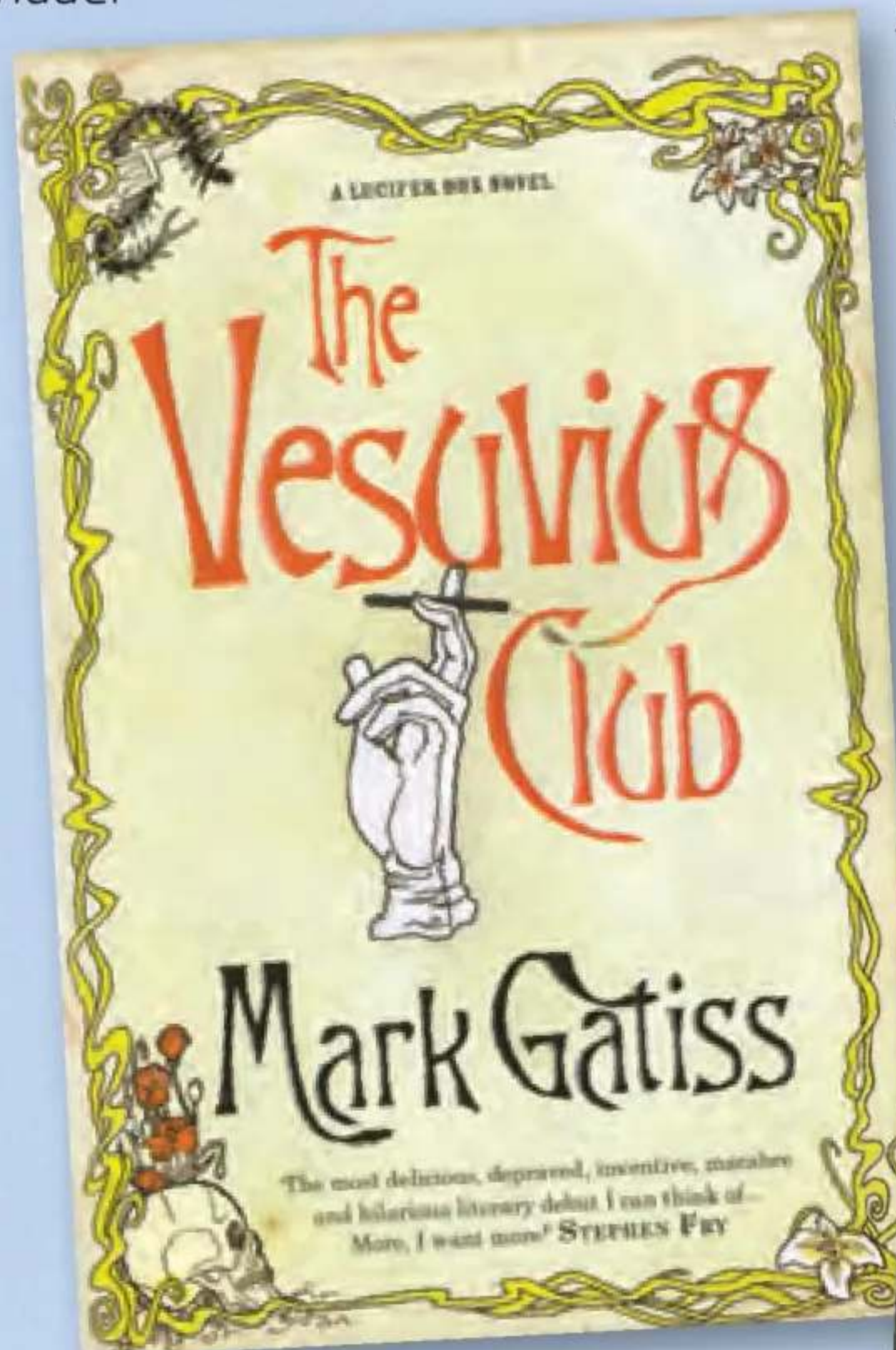
His biggest success has been as co-creator/writer of global BBC hit *Sherlock* (from 2010), in which he also plays Sherlock's brother Mycroft.

Recent credits have included writing *Ghost Story* for Christmas entry *The Tractate Middoth* (2013) and acting roles in *Being Human* (2012), *Game of Thrones* (2014/15) and *Wolf Hall* (2015).

His films include *The Sex Lives of the Potato Men* (2004), *Victor Frankenstein* (2015) and *Dad's Army* (2016).

Theatre successes include an Olivier nomination for *Coriolanus* while *The Vote* was broadcast live from the Donmar Warehouse on election night 2015.

Gatiss lives in London with actor husband Ian Hallard, having married in 2008. ■





**Below:** Mark played Professor Lazarus in the *Doctor Who* episode *The Lazarus Experiment*.



**Left:** Mark's first televised *Doctor Who* episode as author, *The Unquiet Dead*; he also wrote the 50th anniversary drama *An Adventure in Space and Time*.



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BBC

# DOCTOR WHO

## THE COMPLETE HISTORY

STORIES 170-173

### SCHOOL REUNION

It's up to the Doctor, Rose, Mickey and the Doctor's former companion, Sarah Jane Smith, to prevent the alien Krillitanes from unravelling the universe.

### THE GIRL IN THE FIREPLACE

The Doctor travels through a time portal to eighteenth-century France. There he meets Madame de Pompadour, and must defend her against malevolent clockwork androids from the future.

### RISE OF THE CYBERMEN/THE AGE OF STEEL

On an alternative Earth, Cybus Industries intends to extend the human lifespan by upgrading the population into Cybermen.

### THE IDIOT'S LANTERN

It's 1953! The Doctor and Rose discover that the alien Wire is hiding in the television airwaves, and is preparing to feast upon the nation's viewers.

